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CLIPPER

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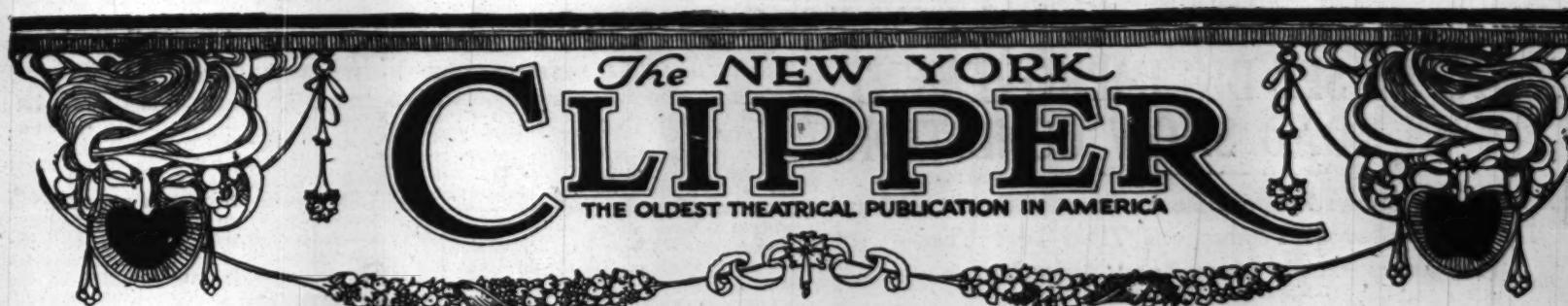
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THE CLIPPER



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B'DW'Y SHOWS MAKE BIG GAINS DURING THE PAST TWO WEEKS

**Legitimate, Vaudeville and Motion Picture Theatres All Show
Big Receipt Increase—Managers Look Upon Gain as
Indication of Good Fall Business**

Business in the legitimate, vaudeville and motion picture theatres in and around New York has been steadily on the increase during the last two weeks. The low-center of the year, July, having been passed, the theatres have been enjoying patronage that is looked upon as arguing a prosperous season.

The Broadway legitimate theatres are all sharing in the increased business, many of them averaging over \$2,000 better weekly receipts than during July. As most of the Broadway shows have pared their salary lists considerably since the beginning of summer, the increased box office returns mean a good percentage of profit for their owners. The cut-rate offices, which have done yeoman service this summer in keeping above the danger mark half of the score of shows playing, had less tickets for sale last week than at any time this season. Where previously bargain-price tickets were on sale in plentiful lots three or four days in advance, last week the cut-rates had to get along with fewer tickets until just before each performance of the eleven shows handled.

Three new plays are opening on Broad-

way this week, and producers are closely watching the way they are received. If they are taken up by the public it will be a sign for the entrance of at least a dozen or more new plays in the next two weeks.

The big Broadway picture houses are also sharing in the business betterment. Good pictures have been scarce during the past two months, the film companies holding off until now. The first regular release of Paramount, Rodolph Valentino in "Blood and Sand," has been playing to capacity business at the Rivoli since it opened on Sunday.

The vaudeville houses and neighborhood picture houses in New York and nearby cities are getting into their fall stride. Patronage is steadily on the increase. A number of picture houses which had been closed during July have already opened, and other picture and vaudeville theatres which have been dark are scheduled for reopening soon.

Even the outdoor amusement parks, despite the many rainy nights, report business better than it has been. This type of summer entertainment has been hit a terrific blow this summer by the rainy weather, and the increase in receipts is really a life saver for some.

EASTMAN OPENS SEPT. 4

ROCHESTER, N. Y., Aug. 7.—The new Eastman Theatre, at this city, will open on September 4th. The Eastman is part and parcel of the University of Rochester and as such will be operated by that institution.

Charles H. Goulding has been appointed manager of the Eastman. Goulding was long identified with the Keith and Proctor enterprises, and managed Proctor's Theatre, Schenectady, N. Y., for nine years.

Ben H. Atwell, who was director of publicity for the Messrs. Shubert when they launched their vaudeville circuit last season, has been engaged in an advisory capacity until after the opening of the house, and Fred T. Harris is publicity director of the new project.

The policy of the Eastman will be as follows: Pictures on Sunday, Monday and Tuesday; Wednesday night, concerts of the highest class, in which the leading vocal and instrumental virtuosi of the world will appear during the season; Thursday, Friday and Saturday the policy will revert back to the silent drama.

ROYCE SHOW OPENS SEPT. 4

"Orange Blossoms," Edward Royce's first production will open in Philadelphia on Labor Day September 4th, and will come into the Fulton on the 18th.

The book is by Fred de Gresac, the lyrics by Bud de Syvla and the score by Victor Herbert.

Edith Day will head the cast which includes, Queenie Smith, Pat Somerset, Hal Skelly, Robert Fisher, Robert Michaelis, Nancy Welford and Elva Pomfret.

PICTURE THEATRE FOR CHILDREN

WATERTOWN, N. Y.—The Strand Theatre here, owned by the Nova Operating Company, is strictly a children's motion-picture theatre. This city, with a population of 30,000, is, it is believed, large enough to support the house, although only children are to be admitted.

The admission price is to be ten cents and free shows will be given on Saturday mornings for the poorer children of the city. This town is the home of George H. Cobb, chairman of the New York State Motion Picture Commission. In his report last January he expressed himself as being in favor of children's theatres.

NARROW ESCAPE FOR ACROBAT

BOSTON, Mass., Aug. 5.—A narrow escape from probable death was experienced at the Norumbega Amusement Park here last Saturday by Mazie Lunette, acrobat, who was trying out a newly rigged "slide for life" apparatus which stretches over the Charles River.

Half way across the river, hanging by her teeth from the mechanism which is guided along the wires, high above ground level, the brake wheel jammed and she hung apparently helpless in the air. For three minutes she struggled in an effort to loosen the jammed mechanism, but without success. Finally a police launch, from which a rope had been thrown over the lower end of the wires, started for the middle of the river, directly under Miss Lunette, dragging the rope to where it could be reached by her outstretched hands, then she was let down slowly to the water. Before she reached the surface, however, the end of the rope attached to the boat slipped, and she fell the rest of the distance. She luckily escaped injury.

The wires had just been set up, reaching from the top of the theatre in the Park, at a height of eighty-five feet, and sloping down almost to the ground on the opposite side of the Charles River. Although not scheduled to be formally presented until the opening of this week, it was decided to try out the stunt last Saturday. William Delmore, assistant to Miss Lunette, tried it out first, and experienced no trouble. Then Miss Lunette tried it out, with the resulting terrifying experience. Police Superintendent Gilman ordered the "slide of life" stunt stopped until he made a thorough examination of the wires and sliding mechanism.

UNIT SHOW STARTS IN CHICAGO

CHICAGO, Aug. 5.—"The Hollywood Follies," the only Shubert unit which will organize in Chicago, will open its regular season September 17 at Minneapolis, but will play a preliminary week at Minneapolis September 10 and some preliminary dates in one-night-stand cities between Chicago and Minneapolis.

The unit was awarded to Finkelstein & Rubin, who turned it over to James O'Neal and C. W. Morganstern, of the International Agency in Chicago. The title is the same as a production which was recently seen in Chicago in which Will Morrissey was prominent. The show will be constructed so as to give opportunity to Roscoe Ails, who closes his vaudeville season this week at the State-Lake. Krantz and White, who are playing week stand engagements in half-week houses in New York booked by Loew, Olga Mishka, who will conclude her engagement in Balaban and Katz picture houses in Chicago next week, Adele Jason, Julia Edwards & Co. and LaPine and Emery. Ross Wells will produce the show and Lawrence Deas will stage the numbers.

MUSICIANS ASK FOR INCREASE

CLEVELAND, O., Aug. 7.—The Musicians' Union of this city has notified the theatre owners of a new wage increase to become effective September 1st, which averages about twenty-two per cent.

The new scale is as follows: Afternoon, not to exceed three hours, 6 per man; nights, not to exceed four hours, \$7 per man; two performances a day not to exceed six and one-half hours.

FAIR RECEIVES STATE MONEY

MALONE, N. Y., Aug. 7.—The Franklin County Agricultural Society which conducts a big fair here each year has received its share of the State money which yearly is awarded organizations of this nature.

The amount, \$4,000 has been held up for several months on account of action by the State Civic League. This was based upon a complaint filed by the Rev. J. Franklin Day, that gambling and obscene shows were allowed at the 1921 fair with the knowledge of the officials.

The matter was referred by the State Commissioner of Agriculture to the attorney general and after a review of the case the complaint was dismissed and payment ordered.

The Civic League is said to be preparing complaints against several other Fair Associations in the state.

RADIO PERFORMANCE STOPPED

ST. LOUIS, Mo., July 29.—The radio broadcasting of the operetta "Miss Springtime," scheduled for each night of last week simultaneous with its presentation by the St. Louis Municipal Opera Company, was cancelled at the order of the T. B. Harms Company, music publishers, of New York, owners of the copyright of the music. The radio company had made all arrangements to set up its apparatus in the theatre and broadcast the actual performance. Private guarantors of the Municipal Opera Company, however, objected to the scheme, and through the local representative of the law firm of House, Grossman & Vorhaus, of New York, induced the music concern to forbid the broadcasting of the operetta.

ACTOR KILLED IN AUTO ACCIDENT

PORTLAND, Me., Aug. 7.—Hugh A. Sweeney, a member of the Evelyn Bushnell Players stock company, at the Jefferson Theatre here, was killed when struck by an automobile in Portland last week. Mr. Sweeney, who was well-known professionally, was run over by an auto truck on the main street of the town, and died almost instantly. He was a member of the Actors' Equity Association.

FIRST FILM HOUSE CLOSES

CHICAGO, Aug. 5.—The Bijou Dream, the first picture house on State street in Chicago, which opened in 1905, closed on Monday night, July 31, just before the start of the street car strike. The house was located next door to the Orpheum, also a picture house. The location will be used by a drug store.

SHUBERT-CURRAN OPENING

SAN FRANCISCO, Aug. 7.—The new Shubert-Curran Theatre, at this city, located on Geary street, adjoining the Columbia Theatre, will open on September 11th. The initial attraction will be Leo Carrillo, in a new comedy, "Michael Angelo." The piece was produced by Oliver Morosco.

TRENTON HOUSE OPENS

TRENTON, N. J., Aug. 7.—Max Hirschfeld's new Grand Opera House opened here today with much ceremony. There were formal opening exercises, at which Montague Love and Grace Darmond were special attractions. The house is to be devoted to popular-priced shows.

MANAGERS SEE BIG IMPROVEMENT IN ROAD SHOW CONDITIONS

Big Demand for Shows Responsible for Plans to Send Out Much Larger Number of Productions Than Last Year—Producers Receive Many Requests for Shows

That managers believe road conditions will be much better this season than last is reflected in the fact that the "syndicate" and independent booking offices have around one-third more shows on their books now for the coming season than they had last year. This improved condition in the legitimate field was forecasted several months ago, when it became apparent from the number of inquiries and requests from out-of-town resident managers for road shows, that the amusement-seeking public throughout the country wanted more regular shows.

The booking offices have become congested during the last two weeks with the amount of work before them in outlining the routes for shows offered to them by both New York and touring managers. While some booking has been going on before this time, the real rush started a few weeks ago, when the resident managers seemed to become more confident and began to sign contracts for touring shows.

There is a fly in the ointment, however, in the shape of the hesitation of managers to start their tours early because of the unsettled railroad conditions caused by the strike of the rail workers. It is a known fact that just last week several managers cancelled bookings for nine or ten shows which were to set out during the latter part of August. They set back their dates until at least four weeks later, fearing that the railroad strike would prevent them from going out earlier.

ACTRESS SUES JEWELER

Jean Robertson, Australian actress, who appeared last spring in George M. Cohan's production "Madeline of the Movies," at the Gaiety Theatre, filed suit in the Supreme Court last week against Irma Schreiber, a jeweler living on Riverside Drive, for alleged assault and unlawful entrance to her apartment at No. 105 West Seventy-sixth Street, on May 10th. She asks for \$10,000 damages.

In her complaint Miss Robertson alleges that Schreiber after breaking down the door of her apartment assaulted and beat her. She further alleges that he choked and kicked her, knocked her down and rendered her unconscious.

Arthur A. Mitchell of No. 32 Nassau St., is Miss Robertson's attorney.

STOCK TO TOUR PENNSYLVANIA

The National Stock Company, under the direction of Joe Wright will open its season on September 4th at Shamokin, Pa. In the cast will be Russell McCoy as leading man, supported by a company of fifteen people. Klaw and Erlanger will book the tour, which will include the larger cities in Pennsylvania and Ohio. "Where is My Wandering Boy Tonight?" will be the feature of the company repertoire, and will be given regularly on Friday nights. "Smooth as Silk" will also be included in the repertoire.

CARTWRIGHT PLAYERS OPEN

BROCKTON, Mass., Aug. 7.—The Cartwright Players, featuring Sue Higgins opens here today for a short run, after which they will go to Palmer, Mass., appearing at the Forest Lake Park. At the end of the summer season they will tour New England towns in repertoire.

STAR A FORMER CHOIR SINGER

ALBANY, Aug. 7.—Elizabeth Hines, the star of George M. Cohan's new musical comedy "Little Nellie Kelly," now playing in Boston, at one time sang in the choir of the Cathedral of All Saints here. She is the niece of Arthur T. Palmer of 36 Elk street.

While the rail strike so far has not disorganized the transportation service to any notable extent, there is a great deal of fear in theatrical circles that it will be felt by the first of September if not settled by that time. The managers cannot afford to send their shows out, especially in the week-end and one, two and three night stand territory, if there is any great possibility of transportation difficulties.

The increase in the number of shows already being set and booked for the road this season is generally believed to be based on a sound improvement in country-wide conditions affecting the show business. Last year there were fewer road shows on tour than for a number of years previous. As the road shows represent really the largest part of the entire legitimate theatrical industry, the entire business suffered from this falling-off in attractions.

The official figures on last year's shows, based on reports from towns and cities of under 200,000 population, as submitted to the Interstate Commerce Commission by the International Association, showed that there were 64 per cent. less shows out than during the season of 1920-1921.

With an increase of 30 per cent. or more shows playing on tour during the season of 1922-1923, it will mean that the theatrical industry is well on its way to a normal condition. The only uncertainty in the outlook is caused by the labor troubles which are now attracting most of the attention of the public.

SHOWS DO WELL DESPITE STRIKE

CHICAGO, Aug. 5.—The street car strike, which has been in effect since last Monday night, had struck terror to the hearts of the managers here. This seemed unnecessary, for despite the fact that not a car wheel turned, the theatres did good business. The loss this week compared with last, when all cars were running, is approximately 12 per cent. This is nothing when one considers the seriousness of such a situation.

One way to account for the houses holding up so well is the fact that many business men remained in the loop, rather than try to get home during the rush hours, and while downtown took in one of the shows. According to present reports, the strike will be over Monday morning.

There are no new shows promised for next week, only five remaining in the loop theatres and all doing well.

Frank Bacon, in "Lightnin'" starts on his fiftieth week at the Blackstone. "Just Married" races along nicely at the La Salle. "The Hotel Mouse," with Frances White and Taylor Holmes, is doing a splendid business. This show is getting a lot of good publicity and plenty of space in the dailies.

"For Goodness Sake," on its last week at the Garrick, closes Saturday night. The house will remain dark until the opening of "Gold Fish," with Marjorie Rambeau, on August 27. William Courtenay, in "Her Temporary Husband," is entering his seventh week at the Cort.

Pauline Fredericks comes to the Woods on August 21 in "The Guilty One," and Helen Hayes in a comedy "To the Ladies" relights the Grand on August 20.

"GUILTY ONE" OPENS

ATLANTIC CITY, Aug. 7.—Pauline Fredericks opened at the Apollo Theatre here on Sunday night in "The Guilty One," by Michael Morton and Peter Traill. In the cast are Charles Waldron, Ian Keith, Henry Warwick and Mary Moore.

TENT SHOW FOR BROADWAY

"Oh Joy," a two-act musical comedy, presented by an all-colored cast, opened on Thursday night of last week at Bambo Isle, a tent theatre at Fifty-seventh street and Eighth avenue.

The opening performance commenced at 11:30 P. M., which accounts for the delay at breakfast of many of those that witnessed the show, for its numerous encores kept the show running until late in the morning.

The show, scaled at a \$1.50 top, will in future give two performances nightly, and if the speed and snap shown in the opening continue there will be little to worry over business. The two acts ran with lightning speed and the chorus is a wonder. Such precision of stepping, drilling and acrobatic dancing has not been seen on Broadway this season.

The comedy end of the piece is a bit slow, but the dancing and the singing of a half dozen clever songs make up for it.

Emmet Anthony stopped the show in the middle of the second act with a song about "Anybody Want a Dog?" that he rendered at least a dozen times. Margaret Simms scored with "When You're Crazy Over Daddy" and J. Francis Mores gave an excellent rendition of "Georgia Rose."

S. T. Whitney and J. Homer Tutt are featured in the piece. "Oh Joy" is a clever show, one of the best of the many colored pieces presented this season, and is entertaining from start to finish.

FRANK TINNEY SHOW OPENS

"Daffy Dill," starring Frank Tinney, which opened at the Broadway Theatre, three days in Long Branch and will finish will come into the Apollo Theatre in New York on August 21. The show, which is presented by Arthur Hammerstein, plays three days in Long Branch and will finish the week in Asbury Park. Next week it will play at the Apollo, Atlantic City. In the cast are Georgie O'Ramey, Marion Sunshine, Harry Mayo, Irene Olsen, Guy Robertson, Mary Haun, Galden Sedano, the Keene Twins, Rollin Grimes, Frances Grant and Ted Wing, and Fred Renoff.

Guy Bolton and Oscar Hammerstein, 2d, wrote the book, young Hammerstein the lyrics and Herbert Stothart the music. Julian Mitchell staged the production.

EQUITY AND HAYS CONFER

LOS ANGELES, Cal., Aug. 5.—A special committee of the Los Angeles branch of the Actors' Equity Association conferred last week with Will H. Hays, dictator of the motion picture industry, who is now here. The committee, which presented to Mr. Hays certain requests for the amelioration of conditions affecting actors in the picture industry which had arisen during the last few years, reported that they were thoroughly satisfied with their interview with him.



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Dir.—James Plunkett

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ORPHEUM CIRCUIT MAKES MANY CHANGES FOR COMING SEASON

Big Shift in Theatre Managers Made—Opening Days Changed and New Names for Many Houses—Majestic Policy Change on August 31

Further developments in the reorganization of the Orpheum Circuit were made at a meeting held in Chicago last week, which included the shifting of managers to different theatres, appointments of new house managers, renaming of houses, a change in the opening days of a number of houses on the circuit, from Monday openings to Sundays, and a date set for the inaugural of the new policy at the Majestic, in Chicago, which will be August 31.

All of the Orpheum Circuit theatres in St. Louis, Chicago and Milwaukee will change their programmes on Sundays with the beginning of the new season, in place of Mondays. The only exceptions in those cities will be the State Lake in Chicago, and the Grand Opera House in St. Louis. These will continue under the policy of Monday openings. The Rialto Theatre in St. Louis will have a new split week policy, playing a first half of four days, lasting Sunday, Monday, Tuesday and Wednesday, and a last half of three days, lasting Thursday, Friday and Saturday.

Since a great many of the former big-time houses have switched policies with the former "junior" theatres, the names of these houses have been changed in order to denote which of the houses are on the Orpheum senior circuit and those which belong to the "junior" chain.

Thus, the Palace, Milwaukee, will in the future be known as the Palace-Orpheum. The Hennepin, in Minneapolis, will be called the Hennepin-Orpheum. The Orpheum Theatre in Minneapolis will be known as the Seventh Street Theatre, when it begins as a junior theatre. Other changes will be made before the houses will reopen.

The shifting of policies from one theatre to another, included a great many new appointments of house-managers and the shifting of managers from one house to another. The list of Orpheum circuit theatres, including their managers and names, as definitely decided on up to Monday of this week, is as follows: State-Lake, Chicago, Wm. A. Singer; Palace-Music Hall, Chicago, William Roche; Majestic, Chicago (which closes Sunday August 27, until Thursday, August 31), W. G. Tisdale; Orpheum, St. Louis, E. J. Sullivan; Grand Opera House, St. Louis, Al Gillis (new appointment); Majestic Theatre, Milwaukee, Harry Billings (shifted from Palace, Milwaukee); Palace-Orpheum, Milwaukee, James Higler (shifted from Majestic, Mil.); Hennepin-Orpheum, Minneapolis, George C. Sackett (shifted from Orpheum); Orpheum, Kansas City, Lawrence Lehman; Orpheum, St. Paul A. B. White; Orpheum, Omaha, W. P. Byrne; Orpheum, Duluth, Edward A. Furry; Orpheum, Denver, Louis Hellborn; Orpheum, New Orleans, Earl Steward (new, retired two years ago, Chicago-Palace); Palace, New Orleans, J. A. Bertram (formerly Salt Lake City); Orpheum,

MACK ROLE WAS THE LEAD

The officials of the Actors' Equity Association last week sustained the demand of a member engaged to play leads in a stock company that he either be given the Willard Mack role in a presentation of "Tiger Rose" or be allowed to lay off with full salary for the week the play was presented. This member was offered the juvenile role in the play, but refused it. He wired to Equity, and Equity officers got in touch with the Belasco offices and were told that the Mack role was the lead. The actor was then notified that he was right in taking the stand he had, though Equity has repeatedly advised its members playing in stock not to object to helping out the stock managers by playing whatever roles assigned to them.

Memphis, W. V. Taylor; Orpheum, Salt Lake City, Samuel Maurice (new, retired two years ago Palace, New Orleans); Orpheum, Des Moines, George Peck; Orpheum, Sioux City, C. S. Harris; Heilig Theatre, Portland, Frank J. McGettigan; Moore Theatre, Seattle, Carl Reiter; Orpheum, San Francisco, Harry Campbell; Orpheum, Los Angeles, G. E. Raymond; Orpheum, Oakland, Ed. P. Levy (new, retired two years ago, Salt Lake City); Clunie, Sacramento, and White, Fresno, George P. Allen (both cities a split week, manager travels with show from first house to second); Orpheum, Winnipeg, F. E. Wedge (new appointment); Orpheum, Vancouver, W. A. Hartung (new appointment); Orpheum, South Bend, Hugh J. Flannery (formerly Madison, Wis.); Orpheum, Madison, John Scharnberg (formerly South Bend); Hippodrome, Terre Haute, Ross Garver; Columbia, Davenport, Harry Chappell; Majestic, Springfield, Ill., E. F. Lampman; Empress, Decatur, J. J. Finin (new appointment); Grand, Evansville, Otto H. Meyer; Palace, Rockford, A. J. Damon; Lincoln, Hippodrome, Chicago, William McGowan; American, Chicago, Harry H. Bryan; Palace, Moline (no one set); Orpheum, Champaign, R. V. Mallory, Jr.; Seventh Street Theatre, Minneapolis, Frank Phelps (formerly Hennepin); Mainstreet, Kansas City (no one set); Hillstreet, Los Angeles, Ben. J. Piazza; Golden Gate, San Francisco, Cliff Work.

PRICE IN FIGHT—OUT OF SHOW

Georgie Price is out of the cast of "Spice of 1922," at the Winter Garden, following an argument he had on Saturday night with Stanley Sharpe, manager of the company, which threatened to assume a serious aspect when Sharpe was rendered unconscious when Price hit him an unexpected blow, the manager slipping and striking his head against a plugging box on the stage.

Since the opening of "Spice" Sharpe had on several occasions asked Price to eliminate certain gags he used in his act, patrons of the theatre having complained to the management about them. On Saturday night Sharpe went back of the stage and ordered Price to cut them out and not use them again under any circumstances while he continued with the show. Georgie did not comply gracefully, coming back with a strong statement, upon which Sharpe is said to have countered with a caustic remark and then turned and started walking away.

As he turned away, Price struck Sharpe with his fist. Being unprepared for this, the manager slipped and fell on the floor. His head struck the plugging box and he lay limp and bleeding. Other members of the company rushed up and carried him to a dressing-room, where it took two minutes for them to revive him, according to the story from the Winter Garden.

Price was immediately chased out of the theatre and told to keep away from the building.

Adela Rowland led the numbers Price had been leading on Saturday night.

"Spice of 1922" has lost a great deal of the punch it had when it opened at the Winter Garden, since a number of the best people in it have left. Jimmy Hussey, the bright particular star on the show, left soon after "Spice" opened in New York because he would not agree to a cut in salary. After him went the Rath Brothers, Miss Richardson, and now Georgie Price.

"LOVE AND KISSES" STARTS

STAMFORD, Conn., Aug. 5.—"Love and Kisses," the new musical comedy, which opened at the Stamford Theatre on Friday night preparatory to a run at the Wilbur Theatre in Boston, proved to be an entertaining and amusing production. It played at Atlantic City some weeks before, but since then has been fitted together more closely. The company which presents it are all capable and the book of the piece is interesting.

Eddie Burrell makes a hit in the part of the ~~confident~~ youth from Crossville Corners who comes to New York to show the city folks up. The plot opens at the Corners, then quickly shifts to the big town, the following scenes showing a roof garden, a studio and an office. The girl he left behind in Crossville Corners, where she made cookies that melted in the mouth, develops into a wealthy owner of a large factory, having been financed by a young man who wanted to show his father that he could make a fortune of his own. There are three pairs of lovers mixed up in the doings, fulfilling the intention of the title of the show.

Others in the cast are Helen Ford, Bertie Beaumont, Louis Allen, Dolly Lewis, Amelia Somerville, Russell Mack and the Smith Sisters.

The book is by Daniel Kusell, with music and lyrics by Albert Von Tilzer and Neville Fleeson. The production is made by Kusell and Lawrence Schwab.

ALIMONY MOTION WITHDRAWN

The motion made by Jessie Reed, vaudeville actress, for alimony and counsel fees in her suit for separation brought against her husband, Lew Reed, known in private life as Lew Herzberg, was withdrawn last week, when no one appeared in Supreme Court to submit proof as to her earnings in vaudeville, as ordered by Justice Lydon.

Miss Reed sued on the grounds of desertion, and charged that her husband used to make her nervous by waiting for her at the stage door each night to see that she got home alright. She asked for \$300 a week alimony, but Lew Reed, through his attorney, David Steinhardt, of the law offices of Steinhardt, Kahn & Rothenberg, of 1540 Broadway, opposed the motion, on the ground that she made more money than he did. He said she was paid \$250 a week while he only received \$100. He also charged that she accepted the gift of a \$750 fur coat from an unknown man.

When the motion was argued several weeks ago before Justice Lydon, he ordered that the books of her agents be brought into court so that they could be examined as to her earning capacity. The examination was set for last Friday, but no one appeared to be examined. The motion was therefore struck off the calendar.

BIG RECEIPTS FOR "SHUFFLE ALONG"

BOSTON, August 7.—"Shuffle Along," the all-colored cast show which opened here last week is doing a phenomenal business. A sell out was registered every night and the advance sale for the coming week is also large.

"PARADISE ALLEY" REHEARSING

"Paradise Alley," the new Carle Carlton musical comedy, goes into rehearsal on August 10, Thursday of this week. It will open in Atlantic City about September 18, following which engagement it will come into New York.

MONTGOMERY TO DO NEW COMEDY

Frank Davis, of the vaudeville team of Davis and Darnell, has written a three-act comedy entitled "Bimini Bubbles," which has been accepted and will be produced by James Montgomery next season.

COHAN'S NEXT PRODUCTION

George M. Cohan's next production will be a comedy called "So This Is London?" It is now in rehearsal and will be seen at the Hudson.



MAY WALSH

"May Walsh, a type of artist that has done much to elevate the burlesque stage. Received a warm reception."—*Providence Journal*.

"This young woman has a little more distinction to her appearance and work than is generally seen and easily established herself in the favor of the spectators."—*Rochester Chronicle*.

FAMOUS PLAYERS FAST GOING TO OLD HIGH RECORD MARK

Now Less Than Two Points Below Its High Price for Year—
Loew's Inc., Hits 16 $\frac{3}{8}$ and Orpheum Goes to 20 $\frac{1}{4}$

The prediction, freely made on Broadway this week, that the leading amusement stocks would set new high records for the year by the middle of September is given added weight by the fine performance on the market last week and Monday of the Famous Players-Lasky, Loew and Orpheum stocks.

Last week a net gain of 25% points was made in Famous Players-Lasky stock, 1 $\frac{1}{4}$ in Loew's, Inc., and 1 $\frac{3}{4}$ in Orpheum Circuit, Inc. In the trading on Monday of this week Famous Players-Lasky held up to its closing price of Saturday, neither gaining nor losing, and Orpheum Circuit did likewise, but Loew's registered an additional gain of one-eighth of a point.

Last week 26,400 shares of Famous Players stock changed hands, a high mark of 85% being reached. The high of the year, 87%, is less than 2 points above this.

\$625 JUDGMENT FOR PIANIST

Judgment in the sum of \$625 was rendered last week against Arthur Hadley, concert manager, in favor of Alberto Sciarotti, pianist, who sued him in the Ninth District Municipal Court. Sciarotti sued for \$600, which he alleged was due as his share of the receipts of a concert held at the Hippodrome on April 2nd, in which he appeared with Madame Erza, operatic singer. He was represented by Attorney Avel B. Silverman, of the law offices of House, Grossman & Vorhaus. At the trial of the case last week the judge granted judgment for \$625.

DYCKMAN STAYS WITH MOSS

Contrary to rumors that the Dyckman Theatre, at 207th street and Broadway, would be returned to John G. Jermon, an authentic statement by him says that the house will remain under the direction of B. S. Moss for an indefinite period.

The Dyckman never was the property of Jacobs & Jermon, but was the sole property of John G. Jermon, who is a member of the firm of Jacobs & Jermon, Inc.

The Dyckman will continue with its present policy of motion pictures.

UNIVERSAL GETS RANDOLPH

CHICAGO, Aug. 5.—On Saturday, July 29, the Randolph Theatre passed from the control of Jones, Linick & Schaefer to the Universal (Carl Laemmle), and the change of management was marked by redecoration, repainting, etc. "The Storm," which had previously been seen at the Chicago, was the first picture put in and the street car strike contributed to making the title striking. Special scenery suggestive of the film was placed in the Randolph lobby which attracted attention.

EQUITY PLAYERS IN NEW OFFICES

The staff of Equity Players, Inc., took formal possession of their new offices in the Forty-eighth Street Theatre on Tuesday of last week. The first visitor to the offices was William A. Brady, who expressed his hopes for the success of Equity Players. He said that it was the first time in eleven years he had climbed the stairs to the offices in the theatre building, which he leased for one year to the Equity Players.

"PASSING SHOW" REHEARSING

The new Shubert "Passing Show" went into rehearsals this week, with the Howard Brothers, Willie and Eugene, in the principal comedy roles. Helen Renstrom will be prima donna with the show. She is under a five-year contract to the Shuberts, as production prima donna.

On Monday of this week 2,100 shares of this issue were traded in, the closing price being 84%.

Loew's, Inc., reached a high price of 16 $\frac{3}{8}$ last week, with sales of 13,000 shares being recorded. The high for the year is 18%. On Monday 1,800 shares were traded in the high, and closing, price being 16 $\frac{1}{2}$. Orpheum Circuit, Inc., got closer to its high record for the year last week than either of the other issues. It hit 20%, while the high record is only 21%. The sales during the week amounted to 4,600 shares, while on Monday of this week 100 shares only were listed on the day's business. The price for this block was 19 $\frac{1}{2}$.

With theatre attendance getting better right along, it is expected that the amusement stocks will attract a lot of attention from now up until the middle of September.

HARD TO HOLD CHORUS GIRLS

The management of "Spice of 1922" at the Winter Garden is having a great deal of trouble in keeping its chorus girls intact. There are two reasons for this, one of them being that the girls object to being painted "in the nude" in one of the special numbers of the show, and the other the fact that "Spice" is only a summer show and will not go on tour after its run at the Garden. The girls leaving are signing up with the big new musical productions now in rehearsal.

"LINCOLN" HELD OVER

SAN FRANCISCO, Cal., Aug. 7.—More than 40,000 people attended the performances of "Abraham Lincoln," which has been playing for the past three weeks at the Columbia Theatre, making it necessary for the company headed by Frank McGlynn to open at the Savoy Theatre for another week. Previous booking made it impossible to stay at the Columbia Theatre.

So unexpected was the unusual rush of business done by the company that the members have given up their intended four week vacations and rather than run away from offered receipts will take a short vacation later on. Messrs. Gottlob & Marks are managing the company.

"HOLLYWOOD STUDIO" FUNNY

The new revue which opened at Reisenweber's Paradise Roof last week, written, staged, and presented by and with Will Morrissey, is an unique experiment in the cabaret revue line. Under the title of "Will Morrissey's Hollywood Studio," the author-actor-songwriter-director presents a potpourri of numbers, bits and hokum specialties that is as full of fun as buttermilk is of baccilli. Everybody in the revue clowns all the way through; there is only one serious number in the show, an acrobatic dance done by an exceptionally clever youngster by the name of Lester Lane.

Will Morrissey is the chief blues-killer of the show; he announces, sings, clowns and kids his way from start to finish.

A miniature drop, representing the entrance to his studio, is used in one corner of the floor, the company using it for all its numbers excepting the first. While a few studio lights and a jazz movie camera is brought out at the beginning of the show, they are soon dispensed with and forgotten in the rush. Morrissey appears first, announcing the show. He introduces his two "hostesses," the Callahan Brothers, who are dressed like super-Gordon Dooleys. They sing a funny song and do a burlesque dance. Lester Lane then does his acrobatic dance. He is especially good at back-kicks, and had little trouble in stopping the show.

In his next number, "The Poor Little Hollywood Girls," Morrissey is assisted by a bunch of girls attired in a varied assortment of costumes. One of them, Evelyn Muir, does a dance specialty, and another, Doris Robbins, sings "California."

The Callahan Brothers come back for a burlesque dance, after which Stanley Dail, a tenor, sings "California Sunshine." The girls are dressed in Spanish costumes for this number.

Morrissey does a burlesque violin playing bit, and then sings a song which tells what the blue-law boys are doing with the U. S. A. This is sung to the tune of "Glory, Glory, Hallelujah," and is a very funny number.

The next number, which is the best thing of all, is called "The Brooklyn Handicap." It is a burlesque musical comedy with a movie plot, in which the whole company appears, all dressed in clothing of the vintage of 1890. It is a riot, and the finishing touch is given it when they all go off singing "Mammy."

The Leighton Brothers, the writers of "Frankie and Johnnie," sing that song and several others.

The show may be difficult to get over with the average supper crowd, but with the early morning bunch it is a winner.

PHILIPS BRINGS FOREIGN PLAYS

William C. Philips, of the United Plays Inc., returned from Europe last week on the S. S. *Reliance*, bringing with him many new plays and operettas by celebrated European authors and composers. Mr. Philips also contracted for the English speaking rights of several of the most famous of European writers' output, and works not yet produced in this country.

Among the authors whose works were secured by Philips are Arthur Snitzler, author of "Anatole," whose latest effort "Relzer" is now running in Vienna with much success; George Kaiser, whose play "Morn to Midnight" has been produced in this country by the Theatre Guild, and Ernest Toller, author of three of the most talked of plays in Europe. Toller and his plays have received international publicity, as the leader of one of the communist movements who was imprisoned by the Bavarian Government and has not been able to see any of his plays produced. All Europe has united in petitioning the Bavarian government to free him or let him attend the performance of his plays. The petitioners include all of the famous continental writers who delegated a committee to act in Toller's behalf.

"Maschinen Sturmer," by Toller, which was brought back by Mr. Philips, deals with the fight of the worker against machinery which was displacing them in factories, etc., and is laid in the nineteenth century, in England. At the play's recent premiere at the Rheinhardt Theatre in Berlin, it was the subject of a great ovation.

Included in the list of European successes brought back by Mr. Philips are: "The Paradise," by Rehisch; "End of the World," by Ernest Klein; "The Night," by Helnurd Unger; "The Carnival" and "The Theatre," by Frantz Molnar; "Stars," and the "Doll's School," by Hans Muller; "The Sacrifice," a comedy by Max Dreyer; "The Titan," by Heinrich Schmitt; "Only a Dream," by L. Schmidt, and "Queen I Die for You," by Villanye. All of them have been successfully produced abroad and will be seen in this country in the near future.

Foremost among the list of new operettas and musical plays scheduled for production here and brought here by the United Plays, Inc., are: "The Bride of Lucullus," by John Gilbert, composer of the forthcoming Shubert production "The Lady of the Rose"; "Love in Snow," by Benatzky, "Spanish Nightingale," by Leo Fall, composer of the "Rose of Stamboul"; "The Village without Church Bells," "Mascotchen" and many others.

Of the foreign plays secured through the United Plays Inc., by local producers who are contemplating an early production for them are: the "Fascinating Wife," a Hungarian comedy by Sassmann, taken by the Shuberts; "The Rich Girl," a comedy to be produced by Gilbert Miller; "The Eternal Conflict," by Klein, now in the hands of Frank Reiser, and "Spirit of Earth," to be produced by Mary Blair of the Provincetown Players. This a famous drama by Wiedhind.

JOINS WAGENHALS AND KEMPER

Thomas Coffin Cooke, the well-known stage director, is now associated with the firm of Wagenhals & Kemper as stage director for their productions, as well as being stage manager of "The Bat," succeeding Fred C. Wallace, who is now with Joseph M. Gaites.

"STRUT" GROSSES NEAR \$5,000

Business at the Earl Carroll Theatre fell off a bit last week, with "Strut Miss Lizzie," the colored organization, playing the house on a co-operative plan, grossing a little less than \$5,000 on the week. Carroll rents the house to the company at a weekly rental of \$2,500.

"PARADISE" GOING OUT AGAIN

One company of "The Bird of Paradise" will be sent out by Richard Walton Tully this season, opening in Montreal, Canada, the week of September 4. Anne Reader will play the leading role. This is her third year with the production.



ANDRIEFF TRIO

in their Fantastic and Spectacular Dancing Act and Featuring their original "DOUBLE FACE" number this week Keith's Palace Theatre, New York.
Direction Paul Durand.

1922-1923 SEASON OPENS WITH PROSPECTS OF GOOD BUSINESS

Three New Plays and Two Re-openings Mark the Week. Last Year Season Opened Much Earlier. Rush of New Plays Expected Within Next Two Weeks

The theatrical season of 1922-1923 opens this week, with three new plays being presented and two hits of last season reopening. The three new plays are "Whispering Wires," by Kate L. McLaurin, which was presented at the Forty-ninth Street Theatre by the Shuberts on Monday; "Shore Leave," by Hubert Osborne, which David Belasco presented at the Lyceum Theatre on Tuesday, and "The Monster," a melodrama by Crane Wilbur, opening at the Thirty-ninth Street Theatre on Wednesday, under the management of Joseph M. Gaites.

The two shows which reopened this week, both of them hits from last season, are musical comedies. "Blossom Time," one of the best shows produced last season, a Shubert production, opened at the Ambassador Theatre on Monday, and "Tangerine," last season's first hit, reopened at the Casino on Monday.

Last season the new plays began making their appearances on Broadway several weeks earlier than this season. Not taking into account productions like the "Follies" and George White's "Scandals," there were

three plays which opened earlier last season—"The Teaser," which had a short life, opened at the Playhouse on July 27; "The Skylark," also played but a short while, at the Belmont Theatre, on July 25, and "Getting Gertie's Garter," at the Republic Theatre on August 1.

During the week of Aug. 9, 1921, corresponding to the present week in the new theatrical season, four new shows opened on Broadway. They were "Tangerine," "Honors Are Even," "March Hares" and "Dulcy." Two of these, "Tangerine" and "Dulcy," were in the hit class.

Business in the Broadway theatres has been good during the past two weeks. "The Follies" is selling out at every performance and turning away hundreds every night. The overflow has helped out the Bide Dudley piece at the Times Square, which has had a number of sell-outs during the past weeks.

The "Music Box Revue" had a big week and "Partners Again" also picked up perceptibly. "Kiki," "Captain Applejack," "Good Morning, Dearie," and "Spice of 1922" all gained.

FILM STRIKE AVERTED

The Moving Picture Machine Operators' Union issued, through its president, Samuel Kaplan, a statement on Monday night in which it said that it was believed that the strike of operators scheduled for September 1, which threatened to involve more than 700 moving-picture theatres of the city, has been averted.

At a meeting of operators with the Theatre Owners' Chamber of Commerce, at 1,540 Broadway yesterday, the Employers' Committee and the operators arrived at an amicable understanding, which is to be ratified later by both organizations, the statement added. Jeremiah P. Mahoney, of the firm of Phillips, Mahoney & Liebelle, represented the operators. State Senator James J. Walker acted for the exhibitors.

CASH PRIZES FOR PLAYS

INDIANAPOLIS, Aug. 7.—The Dramatic Club of this city are on the lookout for new plays and will give cash prizes therefor. One hundred dollars is offered for the best one-act, two-act, or three-act play, \$25 for the second, and \$15 for the third.

The chosen plays will remain the property of their authors but the awarded prizes will give the club the right to first production.

John R. Newcomb, president of the Dramatic Club, No. 4402, Washington Boulevard, will receive communications and manuscripts.

NOVELTIES IN HIPPODROME

R. H. Burnside is planning two big novelty numbers in the new Hippodrome show. One of them will call for the services of 32 drilled clog dancers, who will go through a routine representing drilled horses doing fancy stepping. Sixteen horses will be brought on at the conclusion of this number, and be put through the same routine. The other will be a diving novelty in which the girls will be attired in costumes of every day attire, made of rubber, and go into the tank, and arise again, dry. This year the show will be called "Better Times."

JOHN EMERSON RETURNING

John Emerson, president of the Actors' Equity Association, who is now in Paris, is expected back in New York during the latter part of this month. He has been touring Europe for the past few months, having been recuperating from a physical weakness resulting from an operation he underwent some time before.

COHAN GETS BIG OFFER

Following George M. Cohan's announcement, made in Boston last week, that in 1924 he is to retire from the producing field, he was swamped with telegrams and messages as to his future plans.

Harry Weber, vaudeville agent, was among the first to get into communication with the actor-author-producer, and he offered him an offer for vaudeville, guaranteeing him the largest salary ever paid in the two-a-day.

The exact amount mentioned in the Weber telegram is not known, but as Mme. Bernhardt received \$1,000 a day when she made her debut here, it is not difficult to figure out the amount offered Cohan.

Notwithstanding the enormity of the offer, it is safe to say that George M. will never be seen in vaudeville, for should he decide to give up producing shows in this country, he undoubtedly has other plans already decided upon. One of them is to appear in London in his play "The Tavern," a piece for which he has a high regard and which is already in demand for London. The report that he is to appear in it abroad seems strengthened by the news that he has received a number of offers for the English rights and has refused them all.

Cohan in vaudeville would be a great card. He would draw capacity audiences.

CHORUS GIRL REINSTATED

Esther Lyons, one of the chorus girls who was expelled from the Chorus Equity Association last year for taking the place in Geo. M. Cohan's "The O'Brien Girl" of other Equity members who had left because Cohan would not issue Equity Shop contracts, was allowed to go to work in the chorus of "Spice of 1922," an Equity Shop show, last week when she agreed to pay a fine equal to two weeks' salary. Equity is allowing most of the expelled members who broke the Equity Shop rules to rejoin upon payment, or promise of payment, of fines equal to an average of two weeks' salary.

"SERPENT'S TOOTH" SCORES HIT

ASBURY PARK, Aug. 2.—Marie Tempest's return to the American stage is made a happy one in this new John Golden production, "A Serpent's Tooth," by Arthur Richman, which received its first performance in public at the Main Street Theatre here last week. The play itself seems designed to follow in the successful footsteps of Mr. Golden's "Lightnin'," "The First Year" and "Thank You." The plot of the drama, while not especially unique, is handled with rare craftsmanship by the author, and the cast of players selected to put it before the public has been chosen with great care and wisdom. Miss Tempest was rightfully received with joyful vigor by the first night audience, for her acting was a thing of beauty.

The supporting cast is distinguished by the presence of Blythe Daly, the daughter of Arnold Daly, who was seen here last year in "Thank You." Mr. Leslie Howard shares honors with Miss Tempest in the exacting role of the wayward son, Jerry Middleton. Others in the cast are Josephine Williams, Anne Sutherland, Howard Freeman, and Robert Lowe.

"The Serpent's Tooth" is the story of the son of an over indulgent mother, who has spoiled him by giving him his own way in all things until, like the fruit too long exposed to the rays of the bright sun, he shows signs of rottenness. Young Jerry Middleton's wild escapades and riotous life come to the point where even his mother realizes the wrong she has done him in loving him not too much but unwise. The girl who loves him is willing to marry him for all his faults, even though his mother urges her to give him up. The wayward boy finally decides to go to a South American ranch and begin life all over, not to return until he has remade himself.

WAIT FOUR YEARS FOR SHOW

CHICAGO, Aug. 7.—"Lightnin'," with Frank Bacon, reached its 447th performance at the Blackstone Theatre in Chicago on Sunday night. With seats selling four weeks in advance, the play looks good until January 1, 1923, at least, with the possibility of an even longer run.

Boston, Philadelphia, Washington and other large Eastern cities, which have waited four years to see Bacon in "Lightnin,'" will either have to wait another six months or more, or be satisfied with the second or third company which will go out this season.

The number 2 "Lightnin'" with Milton Nobles in the Bacon role, played on tour last year to remarkable business, and will go out again. His performance is said to be equal to Bacon's. Thomas Jefferson, son of the great Joseph Jefferson, will head a third company to go on tour this Fall. It is possible that the John Golden offices will book either or both of these companies into the large Eastern cities.

The record of "Lightnin'" stands supreme in the history of the American stage. It is undoubtedly the most popular play ever produced in this country.

3RD EDITION OF "CHAUVE SOURIS"

A third edition of the "Chauve Souris," the Russian vaudeville show at the Century Roof Theatre, will be presented in two or three weeks. At a \$5 top, the Morris Gest attraction has been packing them in since it opened, several months ago, at the Forty-ninth Street Theatre, where it was announced for a run of five weeks only.

MOSS AND FRYE HAVE SHOW

Moss and Frye, the colored vaudeville team have in preparation a new musical comedy which they hope to have completed and ready in time to open in September. The title of the piece will be "Dumb Luck."

"YOUTH" IS NEW SHUBERT PIECE

"Youth," a new musical comedy to be presented by the Shuberts, is now in rehearsal.



JOAN ELTON
CHARMING AND EXQUISITE DANSEUSE
of Ruleff and Elton
Now Playing B. F. Keith's Circuit

VAUDEVILLE

OPENING DATES FOR ORPHEUM HOUSES

DENVER HOUSE IS FIRST

With the reorganization of the Orpheum Circuit theatres policies completed, the officials of that circuit are now arranging a schedule of opening dates for those houses which are now closed. The first of the houses to reopen will be the Orpheum in Denver, which will resume activities on Tuesday, August 15. The remainder of the houses will be opened during the following three weeks, the majority of these on August 20 and August 27.

On August 20 the Orpheum, Duluth, the Hennepin-Orpheum, Minneapolis, the Orpheum, Sioux City, and the Orpheum, Winnipeg, have thus far been scheduled to open. On August 27 the Orpheum, Kansas City, the Orpheum, Omaha, and the Orpheum, St. Paul, will reopen.

The headliners for these bills are as follows: Omaha, Hyams and McIntyre; Kansas City, Mildred Harris; Sioux City, Bailey and Cowan, Gus Fowler; Winnipeg, Ames and Winthrop; St. Paul, Harry Watson, Hegedus Sisters; Minneapolis, Rogers and Allen (to be billed as Lyndcrest and Allen, being the former's home town), Harry Watson.

A CLANNISH SHOW FOR HOLYOKE

An unusual show, from the booker's viewpoint, will be seen at the Mountain Park Casino, Holyoke, during the last half of the current week, in which all the acts on the bill are on the books of the same agent, Thomas J. Fitzpatrick. The six acts, which are under his direction, will play the show in the following order: Hazel Moran, Evelyn Cunningham, Arnold and Weston, Conlin and Glass and Spoor and Parsons. The acts will stage an after-piece after every performance.

Another angle to the show is the fact that practically all the acts on the bill are Irish. Fitzpatrick, their agent, is also a Hibernian, and the man that books the house is Harold Kemp, a son of the "ould sod."

RECORD FOR THE CAMERONS

SAN FRANCISCO, Aug. 8.—The Four Camerons have established an Orpheum record during the last two months, playing two weeks at the Orpheum, this city, a week at the Junior Orpheum, two weeks at the Orpheum, Los Angeles, a week at the Hill Street, another week at the Orpheum, 'Frisco, and another week at the Junior Orpheum, making a total of eight weeks in the two cities.

SIGNED FOR THREE YEARS

The Wainwright Sisters, an English act which recently came over here from England, has been placed under contract for three years by The Bohemians, Inc. Irving Sherman delivered the act to The Bohemians. The sisters will appear in Al Jones' unit that will tour the Shubert Circuit and will be placed in the "Greenwich Village Follies" next season.

EIGHT ACTS AT RIALTO

CHICAGO, Aug. 5.—The Rialto Theatre, only Loew house in Chicago, has been playing eight acts during the summer and the policy is so successful that it is probable that it will be continued during the regular season, according to J. C. Matthews, Western representative of the Loew Circuit.

EMMA CARUS ARRESTED

CHICAGO, Aug. 5.—Emma Carus and her accompanist, Walter Leopold, playing here this week at the Majestic Theatre, were arrested and found guilty of disorderly conduct by Judge Jacobs. However, sentence was suspended to permit their attorney to prepare his interpretation of the charge.

Miss Carus and Leopold were charged by Harry Newman, song writer, and Mrs. Newman with assault in the Newmans' rooms at the Hotel Sherman. Leopold claimed in court that Newman had applied vile names to him and that he struck Newman because of this.

Mrs. Newman, when asked what happened, said "Miss Carus was so fat that she filled the room and I couldn't see what was going on."

According to the story told by Miss Carus, Newman made a "terrible remark" about Leopold, so they went to Newman's room to take him to task. A fist fight between the two men ensued. Miss Carus said Newman seeing he was getting the worst of the fight, called to his wife to bring him a revolver.

SHUBERTS LOSE NAMES

Some of the acts that were scheduled to appear in the Shubert units during the coming season have returned their contracts to accept engagements elsewhere.

Roscoe Ails who was to be featured in the "Hollywood Follies," has turned back his contract and has accepted an Orpheum route.

Stan Stanley who was to be featured in Henry Dixon's "Broadway Celebrities," returned his contract and opened on the Orpheum Circuit at San Francisco last week.

Fred Heider who was signed to go with Jack Singer's "Hello New York," has returned his contract.

BILLY CURTIS WRITING ACTS

Billy Curtis, formerly an actor, has retired from that end of the profession to write material for artists. He has thus far furnished a vehicle for Miss Lou Lawrence, formerly of Lee and Lawrence, called "Laughing Water," booked by Pete Mack. Leo Hoyt will open in a new act for five people, written by Curtis, called "The Three Mile Limit," which Al Striker will handle. David Lloyd and Charlotte Templeton will also be seen in a skit by Curtis called "Blind Man's Bluff."

SHUBERT VAUDEVILLE FOR PORT HURON

PORT HURON, Mich., Aug. 7.—Shubert vaudeville will play this city during the coming season. The show will play at the Majestic Theatre here on Sundays, making the jump in here from Detroit on their way to Toronto. The Majestic formerly played Columbia Wheel burlesque shows on Sunday.

GOLDIN TO DO NEW ACT

Horace Goldin, he of the "Sawing A Woman in Half" fame, is getting ready for the coming season. Goldin will do a new illusion, and is now busy building the apparatus. The new act will open on the Keith Circuit as soon as it is completed. The act is said to be costing close on to \$5,000 to build.

ABRAHAMS WITH FIRST NATIONAL

Phil Abrahams, who, for many years was connected with Feiber & Shea, both out of town and in New York, has severed his connections with them and has accepted a position as purchasing manager for the Associated First National Pictures, Inc.

TAYLOR TO STAGE REVUES

Phil Taylor, vaudeville producer, has in preparation five new musical revues which he will put on shortly. Each of the acts will call for the services of seven people.

LOEW GIVING NO ROUTES TO ACTS

BOOKING FROM WEEK TO WEEK

There have been no routes issued to any acts out of the Loew Booking Offices for the coming season, and the bookers continue to book the shows in the various houses that are open from week to week.

Nothing has been done in the line of routes for the coming season and it is a question just when J. H. Lubin, general booking manager of the circuit, will start routing acts.

With the return of the Western theatres to Ackerman & Harris, the Loew Circuit lost several houses, and for this reason it is a question whether acts will be given any consecutive routes at all, but will just be booked for a few weeks at a time. Many of the acts that are playing around New York at the present time are merely playing out their contracts from last season.

This year the Loew Circuit closed several houses for the summer months. As a matter of fact, they closed more houses this summer than they ever did in the history of the circuit. There has been no opening date set as yet as to when these houses will reopen. Some of them may not reopen at all with vaudeville but will just play pictures.

FIELD DAY FOR LIGHTS CLUB

A dinner and field day will be held by the Lights Club, at their Lighthouse, in Freeport, Long Island, on Sunday, August 13th, with members of the National Vaudeville Artists as their guests. The dinner will be in honor of Fred Stone, who was recently elected president of the N. V. A. Tickets to the dinner are selling at \$5 a head. The sports are free to all members of both organizations. The feature of the day will be the annual baseball game between the teams of the National Vaudeville Artists and the Lights.

TELLEGEN STAYS IN VAUDEVILLE

Lou Tellegen who is now appearing over the Keith Circuit, has refused several offers to appear in productions for the coming season. Tellegen will remain in vaudeville next season, playing the same sketch that he is doing at present. Alf. T. Wilton is handling his bookings. Tellegen broke the house record at Boston when he appeared there last week, and is said to have been proving a good box-office draw.

PROCTOR INSPECTS HOUSES

F. F. Proctor, owner of the Proctor Circuit of theatres has returned after making a tour of his up-state theatres, in Albany, Schenectady and Troy. He was accompanied on his inspection tour by Clarence Wallen, general manager of the circuit and E. C. Jackson, a new acquisition to the Proctor forces, who will act as general auditor for the several Proctor theatres.

SPRINGFIELD CAPITOL LEASED

SPRINGFIELD, Mass., Aug. 7.—A five-year lease for the Capitol Theatre here was signed last week by the Affiliated Theatres Corporation, which books the Shubert unit-vaudeville shows. The lease was negotiated direct with the owner of the house, A. E. Goodstein.

NEW COAST POLICY STARTING

SAN FRANCISCO, Aug. 7.—The new policy of straight pictures at the Loew-Warfield here, and the State at Los Angeles, will become effective beginning August 27th, when vaudeville will be entirely eliminated.

SHUBERT VAUDEVILLE MANAGERS MEET

The managers who will handle the Shubert vaudeville houses during the coming season were in conference with the heads of the Affiliated Theatres Corporation at the offices of the latter on Thursday and Friday.

The managers were called to New York for the purpose of receiving instructions as to the running of the various houses.

House managers will report on each show that plays their house, and road managers will report on the conduct of the theatres in which they play. A detailed report of each company will be sent to the Affiliated offices by the house manager.

The running order of the show cannot be changed either by the house or show manager unless ordered to do so by the holder of the franchise or I. H. Herk, who besides being president of the Affiliated Theatres Corporation is general manager of the circuit.

Some of the house managers will be, Charles Feinberg, Grand Theatre, Hartford; Frank Smith, Keeney's, Newark; Sam Tauber, Crescent, Brooklyn; Richard Tant, Central, New York; Frank McCune, Academy, Baltimore.

Feinberg managed the Grand, Hartford, when it played Columbia Wheel Burlesque Shows. Frank Smith managed the Rialto, Newark, last season when it played Shubert vaudeville; Sam Tauber managed the 44th Street, New York; Richard Tant managed the Crescent, Brooklyn, and Frank McCune was a head of Nora Bayes' unit.

The managers were addressed by Max Spiegel, E. Thomas Beatty, and I. H. Herk.

FASHION PLATE HELD OVER

CHICAGO, Aug. 5.—Owing to the big hit registered this week by Karyl Norman (Creole Fashion Plate) at the Majestic Theatre here, he has been held over for a second week. Although the street car strike should have cut heavily into the receipts at this theatre while it is on, the attendance was good throughout the week.

SCIBILIA HAS NEW SPANISH ACT

"A Cuban Romance" is the title of a new Spanish revue which Anton Scibilia is producing for vaudeville. The name of the act will probably be changed to "Cubana." A cast of eleven people will be seen in the act, which will feature Helen Travis and Donia and Shaw. The act will open out of town this week.

PEEKSKILL LYNN OPENS SEPT. 2

The new Lynn Theatre in Peekskill, will be opened for the first time on September 2nd. The house has been constructed by the owners of the Lynn Theatre in White Plains. It will have a seating capacity of over 2,000. The policy will be vaudeville and motion pictures, playing six acts each half of the week.

NEW REVUE FOR HARRY ABRAMS

Harry Abrams will open shortly in a new act called "Shoe Echoes," with music by Cliff Hess and Nat Valentini, staged by Jack Connors. The supporting company will consist of three people and thus far includes George Pearce, last with Masters and Kraft, and Mildred Halliday.

SHUBERTS IN BOROUGH PARK

The Affiliated Theatres Corporation, which will present Shubert Musicomediies and vaudeville during the coming season, have added another house to their list of theatres. The shows will play the Boro Park Theatre, at Borough Park, Brooklyn, during the coming season.

VAUDEVILLE

PALACE

One of the surprises of the season occurred when the third act on the bill went on at 2:47 and paniced the audience, stopping the show as completely as it ever was stopped by any act of its kind. Vincent Lopez and His Pennsylvania Orchestra treated the house to some musical numbers rendered in faultless style, with the last word in novelty and lighting effects blended perfectly. This was by far the outstanding feature of the bill, nothing else could touch it.

Other worthwhile offerings filled out the program, including Arnold Daly in an Arthur Schnitzler playlet, Florence Walton, and Jack Donohue, who scored a hit in the next to closing spot.

The Andrieff Trio, in a "terpsichorean treat," presented a fast routine of fantastic and unusual dance creations, most of them being steps on the Russian order. For an opening act it pleased and proved itself to be an offering that is capable of working further down the bill.

Shaw and Lee, in "Nature's Gifts," two hicks of the tintype appearance, were seen here recently and scored again with their style of comedy, songs and dances which they dispensed in the second spot.

Number three was Vincent Lopez and His Pennsylvania Orchestra, a detailed review of which will be found on another page, under "New Acts."

One of the two male singles on the bill was Joseph K. Watson in a monologue entitled "A Disarrangement of Facts," which gathered many laughs, especially from the womenfolk. The talk ranged from his troublesome automobile, children and what some people would consider a sacrilegious version of Bible stories. While there are many who do not take the Bible stuff to heart, there were, undoubtedly, many who did take exception to some wise cracks that will probably be out of the act in subsequent performances.

The first half was closed by Arnold Daly in "The Farewell Supper," a comedy by Arthur Schnitzler, taken from the "Affairs of Anatole" and familiar to those who like to read plays. Mr. Daly was in the role of Anatole, Galena Kopernak, who was seen recently in "Montmartre," played the part of Annie, and Marcel Rousseau was Max, friend of Anatole, to whom the latter told all of his troubles. Although the offering is rather high class comedy for vaudeville, Mr. Daly scored, nevertheless, and as usual proved himself to be a real actor. For detailed review, see "New Acts," on another page.

An act that is a pleasing light affair for summer vaudeville is Florence Walton, with Leon Leitrim as her dancing partner, Maximilian Dolin, violinist, and Milan Smolen, pianist. Miss Walton, clad in becoming gowns and jewels, opened with a song, followed by a few steps and later did the "Walton Trot," "Viennese Waltz" and one step "Whirl," all of them being accomplished in a way that impressed the patron with Miss Walton's own ballroom style and charm. Mr. Dolin eliminated what might have been blank intervals between dances with violin solos.

The act is the best one Miss Walton has shown in years.

Mae and Rose Wilton, "clever youthful entertainers," entertained with songs, violin and piano harmony that registered well. The girls have good voices and their harmony is done with a novelty touch, the voice of one being unusually well fitted for such work.

Jack Donohue, "dancer to His Majesty," spent part of his time delivering a monologue that is really funny, and the rest of his time dancing in an eccentric style that distinguishes him from a thousand and one other monologists and dancers.

"Dreams," three girls in a posing act, closed the show, holding them in well. The girls are very pretty and also shapely. The poses are staged beautifully and make the act an unusual one of its kind. M. H. S.

VAUDEVILLE REVIEWS

NEW BRIGHTON

The bill seemed a little slow in spots on Monday afternoon, especially the last half of it, the bits which dragged being due more to the sticky atmosphere of threatening rain, rather than the acts. The Marion Morgan Dancers are topping the bill, closing the first half of the show. "Helen of Troy" is a beautifully staged spectacle, and easily as good and even better than anything which Miss Morgan has offered to vaudeville as yet. At the same time, the producer of the act might do well to borrow an idea from Gertrude Hoffman and carry extra musicians.

There are eleven men in the orchestra at this house, and they make as good a bunch as is to be found in any house in the country. After playing the act, the first show, the men were ringing wet with perspiration. Not one error, or blue note on the part of Louis King's orchestra could be heard, and they certainly are to be given all the credit in the world for going through the first performance excellently. More so, when one considers that at the Palace, Miss Morgan had extra men in addition to the house orchestra, and had twenty-three men there, in comparison to the eleven here. The costumes are somewhat daring, but the dancing girls do their work wonderfully, and after all it's for "art." What a great break "art" gets!

Seed and Austin were on third. This team are playing here this week as a return engagement, having played the house earlier in the season. The repeat was welcome, and the laughs came rapidly and as good as if it were their first appearance here.

Most of the comedy was in the first half of the bill, for in addition to Seed and Austin, who were a solid hit, Frank and Teddy Sabini, assisted by an unbillied chap who worked with Sabini in the pit, kept the laughs coming all through the fourth spot. The comedy material is practically the same which Sabini has done with several partners, including Harry Goodwin. The song numbers are taken care of by Teddy Sabini, formerly of Tappan and Armstrong. Sabini is doing dances now for encores, of which they took more than necessary, or required by the applause given on Monday afternoon.

The only laughs offered in the second half of the bill were caused by Frank Van Hoven, and he made them laugh sufficiently to make up for the other two acts, which had no comedy in that portion of the bill. The "ice" bit was a scream, and his rapid, nonsensical chatter, in addition to some mystifying magical work, puts Van Hoven in a class with the best entertainers.

Craig Campbell opened the second half, preceding Van Hoven, and pleased with his singing. Campbell is doing a repertoire which is too much on the concert variety, and can inject one or two semi-classical or operatic arias of more popular appeal than those which he is now using, to advantage. Hector McCarthy, who can be described as a "posing pianist," did fairly well with a solo.

Williams and Taylor, two colored chaps, held the second spot. They're speed from start to finish, and do a routine of dances, with a song *a la* the late Bert Williams, which will soon get them spotted on the big bills in a better spot than the deuce.

The Gautier Brothers opened with their "animated toyshop," the ponies and dogs working well after the opening part of the act. They are using a new finish, which would have been effective had not half the apparatus been unlighted while the other half was entirely illuminated. Nina and Booth closed the show, doing an attractive dance act which pleased and held the audience in to the last curtain. G. J. H.

81st STREET

The Balliott Four, four women, presented a novelty equilibristic act that filled the initial position very nicely. There is a man with the act also. He acts as manager and general supervisor of the act. Their feats of skill and strength, calling for steady nerve and cool heads, were well performed, and each was amply rewarded with applause. They conclude with a drill in heavy weights, each of the four girls handling the weight as though it were a mere rubber ball. Their costumes of blue and white look neat, and are appropriate.

Don Jose Moriche, billed as "The Celebrated Spanish Operatic Star," held the second position. He also held the audience waiting for a considerable length of time before he made his appearance. It tended to take the edge off his work. However, when he appeared he proved to be a distinct hit. Moriche has a flexible tenor voice, which has been well trained. His range is good and his ability to run the gamut of vocal efforts remarkable.

Raymond Bond and Company presented a comedy sketch in the third position. The act is called "The Minute Man." It deals with a crooked stock broker who has been defrauding people for a number of years, and whose activities have met with success. Among his victims is a girl whose widowed mother is ill and who, in order to keep her alive, is forced to work for him after he has swindled her out of her life savings. Also there is a "boob" looking to make a "killing" by means of the stock market. He comes to the broker and, after much debate, induces him to part with the stock of the "Last Hope" mine. He does. The "boob" then turns around and informs him that he has discovered gold in the mine, and now that he has the entire rights to it he will be a rich man. Thinking he has passed up a good bet, the broker gives his intended victim \$33,000, his entire fortune, for a half interest in the mine. The "boob" then informs him that he has turned the tables on the "wise" broker, and trimmed him in revenge for the broker's having swindled his uncle twenty-five years ago. Bond played the part of the "boob," to perfection. Eleanor Magnuson was superb as the stenographer, and Duncan Harris lent realism to the role of the stock broker.

Harry Rose, "The Broadway Jester," had a lot of fun with the audience, got plenty of laughs, put over a few song numbers for a distinct hit, and walked away smiling. Rose proved to be a favorite here, and had little trouble getting them with him. He has some clever material, knows how to sing, and can get on familiar terms with an audience without becoming "fresh." He went over for a big hit. We missed his "dance" bit.

Emmett Gilfoyle and Elsie Lange followed. They offer a comedy and song act. The first few minutes of the act seemed to drag terribly. There were no laughs forthcoming in response to Gilfoyle's efforts. The trouble was he tried to do light comedy, and he is a low comedian. He soon got working, however, and had them laughing heartily. Miss Lange has a number of magnificent gowns which she wears well. They went over with a bang for two encores. The first part of the act should be cut.

George LeMaire received a reception upon his appearance. He and Joe Phillips are presenting a bit from "Broadway Brevities" called "At the Dentist's Office." It is a farce bit, and burlesques the dental and osteopathic professions. The act is a howl from beginning to end. Phillips was capital as the nervous, anemic-looking patient, and LeMaire as the doctor was there with bells on. It was a riot from beginning to end. S. A. K.

RIVERSIDE

An exceptionally early show here this week, with the last act going on at 10:20. This last act, by the way, is an unusual one for the closing spot, consisting of a one-act playlet, called "Thank You, Doctor," by Gilbert Emery. It would have undoubtedly been the cause of a great many walkouts, regardless of its merits, were it not for the fact that the audience expected to see a musical affair, the name being suggestive of a girl act. However, beyond the opening music, and the curtain melody, there was nothing in the line of the revue type of act offered, the entire affair being given over to straight talk. It is a pleasing comedy, and well handled by the cast, which features Eleanor Hicks and Chester Clute.

Eva Shirley and company are in their second week here, and are being billed to appear for a third, beginning next Monday. This week the act is closing intermission, with an entirely new repertoire of vocal selections on the part of Miss Shirley, and new orchestral numbers played by Oscar Adler and his orchestra. Al Roth does two dances in the act which are the same as he always does. On Monday night, the company took bow after bow, and then three encores, with many bows in between, and yet the audience refused to exit for the intermission, or let them disappear from view. While Miss Shirley is to be given credit for the excellent quality of her voice, and her more than pleasing rendition of her numbers, it must be said, in order to give credit where credit is due, that Adler and his orchestra were the hit of the show, and mainly responsible for the encores taken by the act. This fact, Miss Shirley very generously seemed to grant, by allowing the orchestra to play two or three encores without her vocal assistance.

Just preceding the Shirley act, O'Neil and Flippin appeared on fourth and tied up the show by stopping it cold. These two boys are about the cleverest black-face comedians seen in vaudeville in years, and put over every bit in the act for a solid laugh.

The contrast with the Josephine and Hennings offering, on just before the black-face team must have aided the fourth act a great deal. For Lois Josephine and Leo Hennings are doing just the opposite, their vehicle being one of those cute, refined affairs, with nothing loud or boisterous about it, and yet is as entertaining as anyone could wish. The dancing, particularly, is very good, and the waltz number is a classic. The pianist is an exceptionally good one.

The Le Grohs switched spots with Harry C. Browne, who appeared second, while the former went down to the opening after intermission spot. Their tumbling and contortion work, with a few comedy bits, went over excellently. The stout chap adds the element of surprise, while the thin one seems to be a "boneless wonder." The girl is very good in her tumbling and contortion bit.

Ruth Budd, with Billy Griffith at the piano, appeared in the next-to-closing spot. Her songs and dances pleased more because of her personality than because of ability in that line, but the bits are the "novelty" part of the act, as Miss Budd is primarily an aerial acrobat. And with her work on the rings and the rope, she "wowed" them, and caused more than one sensational thrill not only on the part of the women, but the men as well.

Harry C. Browne has a likable personality, a pleasing voice, and plays the banjo excellently. He didn't score quite as well as he deserved to. His stories can stand improving as can some of the songs used in the earlier part of the act. The opening announcement about mystery plays doesn't mean a thing to the act.

Mulroy and McNeese opened with a skating turn, which would go much better with a stronger finish. G. J. H.

VAUDEVILLE

AMERICAN ROOF

(First Half)

Dallas Walker opened the show. This lady appeared in cow-girl regalia and started off with a number about the West after which she did a bit of talk and then did some rope swinging. After this she did some clever tricks with the rope in the line of making various kinds of knots. Going back of a masking piece she made a change of wardrobe and came back for a number and a bit with the rope. She got away to two bows. Miss Walker does a very good act, which is apart from the regular run of such offerings, because of its staging.

Dillon and Milton, a man and woman, were one number two. The man opened the act at the piano with a song, with the woman singing off the stage. The woman came on and they went into a double number, which was followed by a single number by the man. A Chinese number by the woman came next after which the man did a piano solo, and they closed with a double number. This is a clever couple, but they should routine their material better. They went over fairly well. Both have good voices and the man plays the piano well.

Montambo and Nap, two men, went through a comedy routine of acrobatics. Both men are clever tumblers and get quite a bit out of that portion of the act. The comedy is derived by the comedian when he ascends up to the top of the tables and seats himself on a chair from which he takes a fall to the ground to a sitting position in the chair. The act did not get any too much here, but it is a good opening act for the three-a-day houses.

Coughlin and Taylor Company were the comedy hit of the first half of the show. They are assisted by a young lady. Coughlin, who is a burlesquer, is doing several bits that he has done with the various burlesque shows he has been with. Fred Taylor, also from the realms of burlesque, plays straight to Coughlin. Taylor puts over a number in good style. The woman is used in a "flirting bit," and plays the small part assigned her well. The act had not the least bit of trouble in getting laughs. Coughlin is a real good comedian and knows how to put his material over for its face value. The act closed to solid applause.

"Musicalette" is a musical offering make up of four girls. They open with a harmony number with one of the girls at the piano. This is followed by a selection by three of the girls, one playing the violin, one the piano, and one a banjo. A piano solo came next, after which the three instrumentalists played a number, while the fourth member of the act did a dance. The violinist then played a mandolin and they closed with a number by the four. The act is just a small time and barely got by on the roof.

Rainbow and Mohawk, a man and woman, opened after intermission in Indian costumes with a harmony number about the Wild and Woolly West, which is followed by a single comedy by the man which gives the woman a chance to make a change to American dress and she does a number. They closed with a double and did an encore that showed various Indian dances.

"A Perfect Day," a comedy sketch composed of two men and a woman, was next. The act is based on the bit "Don't Lie to Your Wife," and got several laughs. The members in the act seemed to be a bit off at the Monday night show, but this was no doubt due to the hot weather.

Howard and Lewis, two men, held the next to closing spot. This is a comedy Hebrew and straight act. They opened with some crossfire patter that got laughs. The straight put a number over in good voice and they closed with a comedy number to a fair bit of applause.

Daun and Scott, two boys with some real hand to hand acrobatic work, closed the show and registered a solid hit.—S. H. M.

FIFTH AVENUE

(First Half)

This is Mid-summer Festival Week at this house, and in view of the fact the management have added an extra act to the bill.

The Canton Five, composed of three men and two women, opened the show. The members of the act are Chinese, and they work fast and do some difficult stunts. The women hang by their hair, and the men do some juggling that is above the average. It opened the show with pep, and went over well.

Bert Walton was on number two, but in spite of that fact he tied the show up in knots. Walton is an artist when it comes to delivering a song. He sang choruses of several of the current popular songs, but has a way all his own of putting them over. He presents what should be termed a songologue. Walton is "there," and he proved it on number two at this house. His assistants who work from the boxes do their bits well.

Greene and Parker opened with a bit of talk, after which the woman made an exit and the man did a monologue that was no doubt intended for laughs, but they never came. The woman came back for some more talk, and they closed with a double number. This act let the show down. It should be played faster. The remark made by the man about "waiting for laughs" was entirely uncalled for.

Don Valerio and Company, in a special set in full stage, pep up the show with his wire walking offering. He is assisted by two young ladies in the act. Valerio does a lot of work on the wire that we have yet to see surpassed around here. He dances, does splits and high kicking on the wire. The girls also do some difficult stunts. The act is neatly costumed and is fast from its opening to the close. They registered solid.

Sully and Thomas, a man and woman, started off like a real comedy offering, but they let the bottom come out of it. The man opened in a burlesque costume as "Prologue," which got him some laughs. After an exit he and the woman came back and went into a routine of talk that got them a few snickers. The man attempts to sing a comedy number that did not hit, but he followed the number up with an eccentric dance that he certainly sold. The woman came back in a soubrette dress and, after a few gags, they closed with a double song and dance to two bows. This fellow is a good dancer and should stick to that branch. The woman in rather clever and makes a neat appearance.

Moody and Duncan, two women, were the outstanding hit of the bill. They opened with a popular number in harmony, after which they told a few gags and then went into a comedy double number. One of the girls sang "Swanee River Moon" in good voice, and the other put over a popular "blues" number with a bit of jazz dance. The ballad singer came back and sang a special number that gave way to a double number that embodied operatic and popular numbers. They stopped the show for several minutes.

"The Little Cottage," featuring Sinclair and Dixon, came next. This is a miniature musical comedy offering. Each member of the act is clever in their respective part. The dialogue used was bright, and where an old gag is put to use it is well placed and goes over. The toe dancer is clever and works hard. Sinclair and Dixon handle the comedy end of the act and handle it well. The two girls that do the specialty dance went over very nicely.

Bob Hall, in the next to closing spot, was assisted by the entire company. Hall had no trouble in getting laughs with his extemporaneous work. He opened singing about acts on the bill and then went into several gags with members of acts on the bill. He registered.

"The Current of Fun," an acrobatic novelty offering closed the show to a good share of applause. S. H. M.

BROADWAY

Andrews and May, presenting their novelty "The Wonder Act," opened the show with an exhibition of scientific interest. As an act it has only its novelty, but it seemed to please here, and although there is not much weight to the offering, and the applause throughout is scattered, it was accorded a warm welcome in the initial position.

Cooke and Rosevere held the second position and did very nicely. They offered a song and dance turn, with a few laughs interspersed. Both make good stage appearances and are clever in their line of work. The act is light and neat, and they have the personality needed to put it over. They scored a well merited hit.

Thos. P. Jackson, aided by a girl who is deserving of equal billing, as she does equal work with him, offered a comedy sketch that went over very nicely. It deals with a man who has a too great fondness for inviting females out to lunch with him, which habit, of course, does not make a hit with his wife, who hires a detective to watch him. The detective poses as a girl needing work, and gets evidence against him, but he having proved himself a regular fellow, she warns him to watch his step. Lots of laughs, and good ones. A solid hit.

George Morton, formerly of the team of Kramer and Morton, was fourth. Morton, who works in black face, is doing a single that is easily one of the cleverest of its kind. But the writer fails to see the wherefor of the black face. Morton uses no dialect at all. He does not even tell a negro story. It is the opinion of the writer that the act would go much better if the black face were eliminated. Morton's personality could just as easily be manifest in white face, and he would make a better appearance. His material is good, and sure fire, and his method of song delivery proved popular and productive of good results.

Al. K. Hall, assisted by one man and two women, offered his potpourri of comedy song and dance, mixed in with a lot of good hearty laugh-producing hokum. Hall is a low comedian of ability and has a lot of tricks at his finger tips. He uses them for good purpose here. He is calling his act "The Sap," because of the character he portrays. The turn is mostly given over to laugh producing, which is plentiful. The young lady who does the finishing dance with him, is deserving of special mention, for she is exceptionally clever. Her ability to keep her face expressionless is remarkable. They scored decisively and repeatedly.

Bobbe and Nelson, those two boys with the gigantic singing voices, followed. The little fellow had little trouble in getting laughs, and plenty of them. His vocal efforts won merited approval. He is the possessor of a voice whose power and volume is about the biggest in vaudeville. He uses it for all its worth. The big boy knows how to put a ballad over for a hit, and does it, too. They declined an encore easily theirs for the asking.

Gosler and Lusby, in their singing and dancing act, closed the vaudeville. Gosler appears at the piano, and sings several numbers pleasingly. It is Miss Lusby's toe dancing, however, that puts the act over. She is very clever on her toes, and does some difficult work with apparent ease.

Bradbury and Scully were out of the evening performance.

Dorothy Phillips, in "Hurricane's Gal," was the feature picture. S. A. K.

OPHEUM TO BUILD THREE

Three new houses will be added to the Orpheum Circuit within a short time. The Orpheum has definitely decided to build three houses—one in Memphis, one in Omaha and one in St. Paul. Construction on the houses will begin during September. The houses will have an average seating capacity of 3,000 each.

MAJESTIC

(Chicago)

Although there are several good acts on the bill, the only one that proved to be a success, according to the patron's way of thinking, was Karyl Norman, who is being held over for a second week. The Creole Fashion Plate ran away with the show and could have sung encore after encore for the rest of the afternoon if he chose to stay on that long.

Alex Cross and Ralph Santoro worked with ease in feats of strength. The "exponents of physical culture" worked up to a good finale and closed strong.

Rita Gould in a cycle of songs apparently was spotted a little early on the bill to get all that she might otherwise have received. However, she managed to score.

"Shireen," the girl of mystery, billed as an "extraordinary phenomenon unequalled in scientific research work," proved to be a woman who does some remarkable feats while blindfolded. She is blindfolded in full view of the audience, cotton being placed over the eyes plus adhesive tape and a large black handkerchief folded many times. She works through the audience describing everything that she could ordinarily see if not blindfolded. The act is a corker, but somehow it does seem to be sold the way a good showman might sell it and suffered accordingly.

Senator Ford "from Michigan" has a funny line of talk on timely topics and politics, which he delivers in his own particular style of dry wit. This act probably does better in the East further away from Illinois. He has a sense of humor, nevertheless.

Karyl Norman, the Creole Fashion Plate, in his second week at the Majestic, was even a bigger sensation than he was last week. He had some new songs and costumes. The number written by his musical director Weber, and himself, was given a plug, the song going over very well. After a speech of thanks, Norman gave way to Vera Gordon and her company in "Lullaby," by Edgar Allan Woolf, a sketch that brings into play her favorite role, that of a mother. The sketch concerns her son, who is a thief and she shields him at the last minute from the police.

B. C. Hilliam at the piano, and John Kilpatrick, a tenor, who is held in leash, did not do so well. Their style of stuff does not go over very well at all houses, for Hilliam who is the composer of "Buddies," works in a manner that suggests laziness. And again his stuff is over the heads of some who do not take to his type of novelty songs. Hilliam plainly and openly showed his displeasure when he made some audible remarks, heard out front.

The Great Leon and his company closed the show with a fast routine of magic stunts and illusions including his fire and water stunts in which he is assisted by his smiling partner.

A. R. A.

SHEA'S BUFFALO RE-OPENS

BUFFALO, N. Y., Aug. 7.—Shea's Theatre at this city, which plays vaudeville booked through the B. F. Keith office, opened its regular season today with its former policy of big time vaudeville, on Monday.

This is the first time in years that Shea's has been closed in the summer months.

GRACE LA RUE IN VAUDEVILLE

Grace La Rue has returned to vaudeville and this week is headlining the bill at the Garden Pier Theatre, Atlantic City.

LEVEY LEASES NEW OFFICES

LOS ANGELES, Cal., Aug. 7.—Bert Levey has leased several rooms in the Junior Orpheum Building here, and will move his present offices here to the new location on September 4th.

August 9, 1922

THE NEW YORK CLIPPER

VAUDEVILLE

HAMILTON

(Last Half)

Attendance is picking up very nicely here, especially at the matinees, and on Thursday afternoon, there were more people present than the writer has seen in several months, at an afternoon performances in this house. The bill was also better, and played well. William McElwain, who has been directing the orchestra here for years, is away for the first time, vacationing in Chicago, with Victor Wainberg filling in for him meanwhile.

Eddy went over bigger than any opening act we have seen at this house, with her juggling routine. Eddy, despite a little plumpness, does a very good "kid" character, has a pretty face, and tops it with an exceptional line of work of the balancing and juggling variety.

Gale Wendell is evidently new to the stage, for while she has a personality which is very pleasing, and ability which is really good, she lacks that finesse which can only come with at least a season's work. She is pretty to look at, but that extra long gown, no matter how much in accordance with fashion's decree, is not in the least becoming to her, in fact makes her look awkward. Her voice seemed to be handicapped by a cold, for while she was good on the falsetto notes, her high register notes and lower ones were off in places. She did an imitation of a violin which sounded more like a handsaw player. After another season, she'll probably develop into a big time act.

Harriett Remple and Company offered a playlet which might be called "The Heart of a Clown," or "Fool-Faced," the latter being improbable as Lionel Atwill is already using the billing of "White-Faced Fool." However, either title would fit, the plot dealing with the serious side of a clown in a circus and his desire to be avenged on his former wife for the wrongs she has done him. It is excellently written, and very well enacted. Miss Remple doing two characters in extreme from each other excellently, the first being that of an Italian girl, and the other of a sweet "grandmother" type, the latter being the character she has been associated with for years. The supporting cast is also very good.

Pierce and Ryan went over very nicely, mainly because of the abilities of both. One does a wonderful old man character, and the other a perfect straight. Both have good voices, and the old bird scores with a dance at the finish. With the material bolstered up, they'll make a sure-fire combination for any bill.

Rena Arnold is doing the best act she has done in years with her new partner Sammy Weston. This is mainly because Weston works better with her than any partner she has had since Jack Allman. Weston makes a perfect juvenile, has appearance, voice, and dancing ability, and also reads lines effectively. Miss Arnold shows to better advantage as a comedienne through Weston's cooperation than she has in years.

Arthur Alexander and a company of eight, all doing blackface with Alexander appearing as a "high-yaller" gal, offered a snappy revue showing Dixie of yesterday and to-day. The entire company is very good, the singer particularly, and the dancers as well. One does a "strut" which rivals Bob Lee's of the "Plantation Revue." Alexander does an effective impersonation.

G. J. H.

23RD STREET

(Last Half)

Frank Work & Company opened the show, Work assisted by a woman in the act. He opens in "one" as a drunk on his way home. In this part of the act he does some clever tumbling. Going to full stage with a special setting he does some good pantomime work. The act went over good in the opening spot.

Letora and Brown, two men, one a baritone and the other a pianist held the stage for twenty-two minutes at the Thursday matinee, and the audience began to become uneasy. The vocalist has a good voice but is lacking showmanship. Each number he sang was a semi-classic and none of them were of the animated type, and in consequence the act dragged. The pianist knows how to play the instrument and displays a good amount of technique in his work. Due to the length of time they consumed they walked off cold.

Sherman and Pierce started the show in "one." They open with a fast routine of crossfire talk that is good for laughs. A comedy number by the man follows and the woman comes back in a gold gown and puts over a ballad in good style. After some more talk they closed with a double number and stopped the show for a few minutes. This is a comedy act for the pop bills.

"Gypsy Wanderers," composed of two women and a man were next. The act carries a special set in full stage representing a gypsy camp. They sang several numbers of the classical and operatic type and went over for a good share of applause.

Sully and Kennedy held down the next to closing spot and stopped the show, for several minutes. The straight man opened the act in an endeavor to explain insurance policy, and is interrupted by the comic and they go into some real good comedy chatter. They closed with a double number and tied the show up.

Henry's Melody Sextette closed the show, with a musical offering and went over well. S. H. M.

JEFFERSON

(Last Half)

With one possible exception, an excellent bill throughout. At least three of the acts were real funny from start to finish and worthy of a spot on any bill in the city.

Weston's Models opened the show with a posing exhibition that pleased considerably.

Bigelow and Clinton, two men, one at the piano who harmonized at times and pattered with the singer, sang a fast routine of songs different than usual and done in an energetic style. The team have some good and bad numbers but they put them over with the same amount of pep plus their own particular style.

An act that is apparently new around here and which will knock them dead wherever it plays is that of Desso Retter, a comedian, who has an offering in about three parts. The first part is some acrobatic stunts done as a sort of Charlie Chaplin drunk; the second part is a burlesque on well-known paintings and statutory done in tights and with the aid of bulging thighs and chests, all of the poses being comical to the extreme. The closing bit is a one-man wrestling match with a drop depicting an arena and contestants, etc. Retter does the one-man but to perfection and had them rolling off their seats.

Cook and Rosevere, boy and girl, have some poor material, unusually weak which puts the act in the small time class. Although they have two good voices, their songs that go with the material do not mean a thing to the audience.

A colored act that has about every other offering of its kind backed off the boards is J. Rosamond Johnson and Company of singers, and players. The act does not pretend to be anything, but a musical offering interpreting numbers written by negroes, most of them being founded on some old spiritual or similar melody. The tenor is a real tenor and the singers harmonize the way few combinations in vaudeville do. Most every patron who is reasonable ought to get his money's worth out of the jazz band alone when they play the St. Louis Blues.

One of the funniest comediennes we've seen in a long time is the girl in the Walton and Drandt act who is consistent throughout and never cracked a smile, maintaining a dizzy characteristic expression every minute she was on. The man more or less straight, the girl affecting a stupid expression and talk which went over strong and certainly was funny.

The next to closing spot brought another funny act in the person of Duffy and Sweeney, whose brand of hokum got across because they do not pretend to do anything else. All of their bits are funny and some of them, about three, are really comical. Their way of falling off the chairs together is reason enough for anybody to laugh.

Electro, closed the show, the man who was assisted by a girl, with the aid of considerable apparatus allowed electricity to pass through his body and ignite candles and other similar exhibitions which are interesting and held the house for the pictures.

M. H. S.

KEENEY'S

(Last Half)

Hashi and Oesi, a duo of Japanese entertainers, opened the show with an exhibit of acrobatic skill that proved diverting. They work fast, and do not spend too much time on any particular stunts. The act is well dressed, and both man and woman work. There is no posing, or kimono display, the act moving at a rapid pace from the very beginning.

Wilson and Wilson, in their comedy offering held to second position. These colored boys work hard. They have some very clever material. They open as members of a band, and switch to a deacon and one of his flock. The comedy is wholesome, and typical of the race. Their singing and dancing went over very nicely too.

Rhoda and Crampton offered a singing turn. Both have powerful voices, the woman's evidently the more trained. Their numbers are of special semi-classical nature, and well delivered. They are supposed to be a singing teacher and his pupil. The act seemed to run a trifle too long at this house. It scored nicely though, the vocal efforts of the two being appreciated.

Arthur Lloyd, the novelty card entertainer had little trouble in pleasing his audience. His work with the cards is fast and mystifying, and his novelty, that of producing any sort of a card asked for proved a sure fire favorite with this audience. Lloyd is in a class by himself with the cards. The writer knows of no other performer doing the same line of work as Lloyd does.

Sam Liebert offered his "Toplitsky" sketch. The theme of this is as well known as the League of Nations. Misinterpreted Liebert seems to have decided to return to his old love. The turn proved a laugh getter at this house. His company has been changed since he revived the act.

Homer Dickenson and Florence Tempest offered a song and talk act, with the aid of an accompanist. The turn is bright, snappy and frothy. Dickenson is right at home with little Miss Tempest as a foil for his comedy. The act moves right along and keeps the audience in good humor throughout. Dickenson ad libbs considerably. The folks liked them, and showed it.

Diaz Sisters and Powers offered a wire walking novelty, that held them in at the finish. They work hard, and present a number of tricky, thrill providing stunts. No stalling here either. Just movement from the curtain's rise till its fall. They scored.

Tom Mix in "The Fighting Streak" was the feature.

COLISEUM

(Last Half)

With "The Follies of Washington Heights" headlining the bills for each half of the week, it is evident that this house will set a new Summer record by the end of this week. The orchestra was packed on Thursday night, and the balcony almost filled. With 3,500 seats in the house to fill, this is going some. Emil Groth, manager of this theatre has been away for this week taking care of the Columbia Theatre in Far Rockaway. Meanwhile Joe Connelly has been in charge, proving an excellent substitute.

Elby and St. Lea were the openers with a dance offering, good and poor, alternately in spots. The opening number was good, consisting of a ballet by the two, the man's eccentric for the second number poor, the girl's Spanish solo weak, but the other numbers very good, giving the better parts the odds. A pianist assists capably.

Jay and Milt Britton, the latter being of the former combination of Frank and Milt Britton, were over with a bang in second spot. Milt Britton drew some laughs with a vocal opening number, and the pair drew applause with their instrumental work. The xylophones are out with the new combination, but sufficient variety of other instruments is given to make up for the absence. It will undoubtedly develop into a better act than the Frank and Milt Britton offering.

Reed and Selman have a pleasing comedy skit which takes place on top of an apartment house, the scene being on the roof. Both are clever performers and handle their material well.

Jarrow is doing practically the same act which he did several seasons ago, having injected but few lines. The act is very entertaining and at this house, Jarrow scored solidly. The "lemon" trick is still featured, and proves to be worthy of being featured as done by Jarrow.

William Edmunds with a capable company of a girl and a man kept the comedy paced with a novel "wop" playlet full of laughs. Edmunds, if memory serves us rightly, was formerly the "wop" in original "Not Yet Marie" company, and is one of the best comedians of his type, doing his work in a legitimate style which is easily as good as Leo Carrillo's if not better.

The Quixey Four tied up the show with their singing, and banjo work. At present they can easily be ranked as one of the best singing quartets in vaudeville. For encores, they introduced Ed Smalley, who arranges their music, and who played piano for two encores with them.

"The Follies of Washington Heights" proved to be better than either the Regent's or Franklyn's amateur shows, being excellently staged and presented. The talent was very good, particularly the little boy who with some good handling will develop into a second Chester Fredericks. The show was a wonderful plug for the Waterson house, practically all the numbers being published by that firm. G. J. H.

METROPOLITAN

(Last Half)

The program at this house, which has resumed its capacity business, was introduced by a well played overture, with the usual effective electrical effect.

The Wyoming Trio, two men and a girl were the first of the vaudeville acts to appear. They offered a diversified program of roping stunts, and whip cracking, mingled here and there with songs and quips. They proved to be quite entertaining and had little difficulty in scoring heavily. The girl did especially well in her vocal numbers, for she has a strong, resonant voice. All in all the turn proved a pleasant opening novelty.

Adams and the Thompson Sisters, in a melange of melody offered a musical act that did not start off any too strong, and finished he same way, due to an ill advised encore number. The girls and Adams, played a number of instruments, and the turn gathered acumen as it went along, and would have wound up quite a hit had they not thought it necessary to take an encore, using "jazzbo" instruments. This took the edge off their offering, and dulled the reception accorded them.

Heath and Sperling, assisted by Bob Harding, working from a box, offered a comedy turn with a number of songs. Bobby Heath is well known as a song writer, and Miss Sperling who works with him, proves herself a delightful, ingenuous comedienne. Heath can sing, dance and get a laugh with ease. Harding aids considerably with his vocal efforts to put the act over. It was light, refreshing, and pleasing to the finish, scoring a big hit, perhaps the best of the afternoon.

Kranz and White offering their syncopated singing act did not seem to get the audience at first, but after a little Herculean effort by White, he got them going, and they went over with a bang. Kranz does most of the heavy vocalizing, while White supplies the comic relief, as it were. They clowned around for a while, told some stories, sang a few songs, and walked away with a hit. But they had to work for it, and they did.

Dalev and Berlew, who concluded the vaudeville performance, offered a whirlwind dancing act. They did only three numbers, but they were long and fast, which made up for it. They worked hard, and furiously. Their speed was amazing. They scored decisively. The act is neatly set, with good musical designs, and Miss Berlew's costumes look pretty from front.

Agnes Ayres in "Borderland" was the feature.

S. A. K.

Shireen, the girl of mystery is this week appearing at the Majestic Theatre, Chicago.

STATE

(Last Half)

Norman and Saul, two men, one a violinist and the other a piano accordion player, opened the show. These two boys played everything from grand opera selections to jazz numbers. Both of them play their respective instruments well, and have a pleasing way of working. The act went over nicely opening the show.

Arthur and Lydia Wilson, opened with a popular double number that was followed by some talk, which gave way to a number by the man, who put it over in good voice. This gave the woman a chance to make a change of wardrobe and she came back in a bride's costume for a bit of talk that led them into a "wedding number." They closed with a popular double number and a dance. Both have good voices and they harmonize well. They went over well and can hold the number two spot on any bill.

The Gypsy Songsters, in a mixed quartette composed of two men and two women in a special set in full stage sang several classical selections. Opening with "Gypsy Sweetheart" from "The Fortune Teller," each member of the act soloed a number and they closed with a medley of popular numbers. The four voices seemed to be trained ones and they blended well together. They came close to stopping the show.

McCormack and Winehill, two men started fast and finished the same way. One of the boys opened the act with some talk which is interrupted by the comic (Winehill) and they go into a routine of crossfire talk which has several old gags but go over just the same as the gags are well placed. A ballad by McCormack went over well, and followed by some more talk and a double number. They closed with a parody on a popular song and stopped the show.

Morin Sisters, with Murray Mencher at the piano, presented some artistic dance ideas. The girls are exceptionally clever dancers, and deliver their dances in a creditable manner. Mencher is a pianist of merit. The atmosphere of the act is big time. They stopped the show and will do the same thing on any bill.

Bob Nelson in the next to closing spot tied the show up for several minutes even after he had granted many encores. Nelson was held over from the first half of the week. He is an artist in song delivery.

Rekema, a contortionist closed the show with some clever work to a good share of applause.

S. H. M.

HAMILTON REVUE AUGUST 27

The next theatre to feature an amateur revue will be Keith's Hamilton, which will have for its main attraction, "Tuneful Trifles" during the week of August 27th. The revue will have a cast of twenty-five amateurs, and will be produced by Dan Burns manager of the Hamilton. Thomas S. Malley and Richard Finch are collaborating on the numbers for the show.

This will be the sixth Keith booked house to feature amateur revue for an entire week in the past two months. The first two were the Greenpoint and Prospect theatres, which featured them during the managers' "competition" week. These were followed by the Franklyn and Regent theatres. The Coliseum Theatre featured "The Follies of Washington Heights" last week with big success.

ROBBINS OFFICE NEW BOOKINGS

John R. Robbins, who books a circuit of independent theatres through New England, has added the following to his list: Morrison's Far Rockaway, formerly booked by Fally Markus, which will play six acts and pictures, Capitol Ansonia, Conn., opening Labor Day with five acts, Alhambra, Torrington, Conn., opening Labor Day with five acts split week, and the U. S. Theatre, Hoboken, opening Labor Day with an eight act split. They have also acquired additional office space in the Putnam Building, their headquarters.

HODKINS ON EASTERN TRIP

CHICAGO, July 29.—Charles E. Hodkins, who accompanied Ed Milne, the new New York Pantages booker, east from Chicago, visited houses booked by Pantages east of Chicago in the United States and Canada before returning to the Pantages office in Chicago.

MARRY, THEN FORM NEW ACT

Ted Healy, blackface comedian, married Betty Brown six weeks ago. They started rehearsing a new act. Ted decided to discard the black, and they opened the act, under the name of Ted and Betty Healy at Keith's, Jersey City, August 7th.

VAUDEVILLE

MABEL FORD AND CO.

Theatre—New Brighton.
Style—Dance Revue.
Time—Eighteen minutes.
Setting—Full stage (special).

The Ford Sisters always had one very big asset in addition to their talent, in doing successful acts in vaudeville. That asset was the fact that they offered new material practically every season, and with each new vehicle offered, an improvement over its predecessor was always to be seen. Now that Mabel Ford is working without her sister, it is apparent that she intends to continue with the same policy. And it's a great one to follow.

In the new act which Miss Ford is offering, D. Apollon is not to be seen, which is perhaps regrettable, unless Apollon has something better. But Golden and West from the former act, and the five-piece orchestra are very much in evidence, and to make up for the absence of Apollon, there is a girl dance team billed in front of the theatre as the Doll Sisters who make up for him very effectively.

Miss Ford has an entirely new setting of lavender and white, with some dark gray effects for side entrances which is one of the most beautiful settings we have seen in vaudeville. Every dance number is backed up by a special place drop appropriate to the dance in the rear of the stage. One of these is a plantation scene, worked with lighting effects which was exceptionally pretty. This was the background for a neat tap-dance by Miss Ford with Golden and West.

There were two scenes which didn't work out very well on Monday afternoon, one being in a dance by the Doll Sisters and another in part of the finale, in which the entire house was in darkness, the stage as well, the idea evidently being to produce some sort of shadow dance ala the radium scene in the "Follies." Either the illuminating effects on the gowns worn weren't strong enough, or the house wasn't dark enough, but the fact remains that at first all the characters on the stage were entirely invisible to the audience, and then as the eyes grew accustomed to the darkness, a sort of "ectoplasm" effect was gained, which didn't show the dance merits very well. However, these scenes can easily be fixed over to sell better than they did on the opening matinee.

The Doll Sisters are all their names imply. They're nifty to look at, nicely formed, and plenty of dance ability.

Golden and West are very good, which was learned in the last act. The orchestra is capable and the boys look neat. As to Miss Ford, no comment on the merits of her dance ability on our part could be anything better than that which has already been stated.

We may as well sum up with a pun. We don't like to, but undoubtedly if we don't take this opportunity, another reviewer will come along and grab the gag. In other words, the act may be a Ford in name—but when it comes to style and effect, it's a Rolls-Royce.

G. J. H.

3 HARMONY HOUNDS

Theatre—Jefferson.
Style—Singing.
Time—Twelve minutes.
Setting—In "one."

The 3 Harmony Hounds, are three middle aged men who have good voices, know how to harmonize, and put over a singing act in a way that warranted the encores. Their selections with one or two exceptions are popular published numbers, up-to-date and snappy. As a singing trio they should be welcome at any house where such acts are used.

M. H. S.

NEW ACTS AND REAPPEARANCES

ELECTRO

Theatre—Regent.
Style—Electrical novelty.
Time—Fifteen minutes.
Setting—Special full.

Electro's act is somewhat of a scientific novelty. He performs a number of interesting experiments with the aid of his own specially created generating plant, and instruments. His experiments are artistically put on, by that is meant that attention is given to color effects, and settings. Some of the illustrations of the wonder of electricity, calling for various color effects are performed in dark stage, enhancing their value.

Electro's outstanding feat, however, is allowing himself to be strapped in an electric chair, with the current passing through his body. To illustrate the genuineness of this, sparks were drawn, and torches lit, from various parts of his body. The whole turn shows a thorough knowledge of electricity on the part of Electro, and a careful study of the best method of presentation, with the result that the act proved an entertaining scientific novelty, and should have little trouble proving entertaining anywhere.

S. A. K.

NICK AND GLADYS VERGA

Theatre—City.
Style—Comedy singing.
Time—Eighteen minutes.
Setting—One, plain.

Nick Verga, who was formerly known as the "Newspaper Caruso," and Gladys, his very pretty partner, have a singing and comedy act that pleases both vocally, and in comic relief. Nick, attired as an Italian laborer, and Gladys, as a flower girl, have some talk about flowers and money at the beginning, and conclude with a special number. He then offers a solo, after which she returns in evening gown, and they have some very funny talk about things in general, including of course, her clothes. They conclude with a medley of operatic airs, well blended.

The act shapes up nicely, and except in one or two places which need change of material, runs very smoothly. It entertains and will fill the four spot on the better time bills nicely. Both have very good voices, which are blended well. Gladys is a very pretty girl, and has a wonderful smile, as well as likeable personality. Nick is an old timer at this sort of thing, and knows his tricks.

S. A. K.

PEGGY BROOKS

Theatre—State.
Style—Singing.
Time—Eleven minutes.
Setting—In "one."

Miss Brooks specializes in Irish and Scotch folk songs, and she has enough technique and a strong enough delivery to be able to sing them very well. In this act she sings an Irish song, one of Harry Lauder's, and two popular published numbers. Her Irish brogue is a delight and is undoubtedly more of a heritage than a studied accomplishment, for there is a trace of it in her rendition of the popular songs, too. She works hard and has a confident manner which helps greatly in putting the act over. For one thing, Miss Brooks finds it unnecessary to leave the stage even once during the eleven minutes of her act, which serves to keep the audience's interest from waning.

H. E. S.

DEZSO RETTER

Theatre—Hamilton.
Style—Comedy.
Time—Fourteen minutes.
Setting—Three and one (special).

Dezso Retter has the makings of a very good comedy act in his series of burlesques on the different type of "dumb" acts which are to be seen in vaudeville. There are a few spots in the turn which are somewhat rough, but these will be straightened out with a little work. The opening part of the act, after his entrance, could be stronger. The opening itself is good, consisting of classical music for a "prima donna" entrance, with Retter appearing after the "overture" as a "sousie" in misfit clothes. In the "sousie" character he does a tumbling routine of hand springs and falls over a table on stage and on a rug. Some equilibrist work is also introduced in this part of the act.

In one, Retter does some pantomime for a very short minute which doesn't mean a thing except to distract attention from the noise of any work which might be going on back-stage until the stage is reset. After his exit, more classical music, added to some lighting effects which would do credit to any serious turn, Retter goes through a burlesque series of poses, on all the standard poses generally done. This is done in tights with padded muscles for laughs. He closes in one, with a wrestling match against himself, which is very funny. For this he uses a special drop, showing a ring and a large audience around it. The turn is a strong one for comedy, and should do well on any bill.

G. J. H.

BRADBURY AND SCULLY

Theatre—Hamilton.
Style—Dancing.
Time—Ten minutes.
Setting—In "one."

Two young chaps with the average type of number two spot dancing act for a split week house. The boys appear in tuxedoes, opening with a parody on "Strutter's Ball" for a sort of prologue and then go into their dance routines. One of them does the customary imitation bit, doing George Primrose, Rooney, and Georgie White in fairly good style. The other does an acrobatic solo routine, for his feature, and the remainder of the numbers are done together. The two look neat, and dance well. The song bits, while only used as introductions, are handicaps because of the rasping quality of the taller chap's voice.

G. J. H.

MURPHY AND LANG

Theatre—23rd Street.
Style—Singing and dancing.
Time—Twelve minutes.
Setting—In "one."

This is a man and woman who are doing a conventional singing and dancing act. The woman has a fair voice, is good looking and dances well. The man has a fair voice and dances well. They open with a number and dance, which is followed by a single dance by each, and they close with a song and dance. The couple work fast, and hard in an effort to send their stepping over. The man shows some clever steps during his routine.

On the three-a-day bills this act can hold down the number two spot and go over. The woman wears good looking wardrobe and makes a good appearance.

S. H. M.

WYOMING TRIO

Theatre—State.
Style—Singing, talking and lariat-spinning.
Time—Fourteen minutes.
Setting—Special, in "two."

This is a smooth running act, with the rope-spinning and whip-cracking stunts neatly done and interspersed with some fair enough trio, duet and single songs and talk. The trio consists of a woman and two men, all dressed in "cowboy" raiment which measures up to the public's idea of what cowboy's wear on Sunday. The act opens with a trio song, sung just before and while the curtain rises, disclosing the Wyoming Trio grouped before a log cabin painted on a drop. Besides the cabin, the drop also depicts part of a prairie corral. This picture might possibly answer an Englishman's idea of a Wyoming ranch, but to a movie-educated American audience the log cabin seems decidedly un-Western; one finds himself examining the drop for evidence of a cotton field.

The rope-spinning is very well done, especially the stunt of spinning five ropes at once done by one of the men. Two ropes are spun from flexible wire attached to his hips, kept in motion by a sort of nautch rhythm which draws a laugh, one is held in his mouth and one in each hand. The little whip-cracking done serves to put more variety in the act. As singers the trio do well enough. The act is fast enough to please the average smaller-time audience anywhere.

H. E. S.

RULOFF AND ELTON

Theatre—Hamilton.
Style—Dancing.
Time—Fourteen minutes.
Setting—Full stage (special).

Ruloff and Elton offer their ballet routines without the assistance of any supporting company, or pianist, with the exception of a violinist who fills in between numbers with solos playing from the pit. Beyond this the violinist had nothing to do with the act, not even playing for the dance numbers, or directing the orchestra for them.

Ruloff and Miss Elton open with an exceptionally good ballet number, in which some difficult bits are done, including the jump to the elbow, done by Guiran and Marguerite. The girl is a tall blonde, and is very good on toe-work, doing a solo of that type of dancing for the second number in the act. Ruloff scores with a Russian acrobatic solo. A Russian folk dance is used for the finish. The violinist played two solos, first doing "Kiss Me Again," and for his second using a medley of popular numbers. The act should fit into the better bills nicely.

G. J. H.

FANTINO SISTERS & CO.

Theatre—Jefferson.
Style—Acrobatic.
Time—Seven minutes.
Setting—Full stage.

One of the two sisters being larger than the other did the work aloft part of the time, head down and holding the rings. The other sister performed on the rings and trapeze, as well as doing several stunts with the two men. For a finale they do an iron-jaw whirling bit that closes the act to a good hand.

All of the stunts are of the difficult order and are done in finished manner. The girls wore abbreviated costumes and the men knee breeches, making a first class act of its kind in appearance as well as in other directions. Apparently it is a foreign act, and there is no reason why it shouldn't get booking at the better houses.

M. H. S.

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VARIETY FOR VAUDEVILLE

Present day vaudeville, as an outgrowth of the old "Varieties," looks, for its popularity, to the rapid change in the character of the performances, the difference between an act, and the acts immediately succeeding and following it. In what is known as a "well-balanced bill," today, there is usually a certain proportion of "dumb" acts, two-acts, singles, dancing acts and a headline attraction. Stage mechanics make this necessary fully as much as the desire of the managers that every one in the audience will find at least one act on the bill that is pleasing to his or her tastes.

But it is absolutely unnecessary that each week, week in and week out, the audience should be "treated" to the same type of act in the same place on the bill. Vaudeville depends for its success on novelty. The theatrical profession is full of good acrobats, good singers, good dancers, good actors, in fact good performers of every conceivable type. The differences in the various acts must then be in the material, the mode of delivery and the personality of the performer.

It is an unhappy feature of our present day vaudeville stage that when some performer, through hard work, advertising, novel material and a new type of personality, achieves an outstanding success and the pecuniary advantages that flow therefrom, he or she is immediately plagiarized by hundreds of their less original or less conscientious brothers or sisters.

The present day vaudeville audience is composed, for the greater part, of persons who would sooner think of missing a meal than of missing their weekly vaudeville show. They have their certain seats, their certain little cliques and their certain days of attendance. It must be, and in fact is, disappointing to them to know, in advance, just exactly the kind of act they are going to see. They know that the opening act will be dumb, acrobats, jugglers, or, the animal act. Following this will be a double act, either dancing, singing or light chatter, or the various combinations of them. Another two-act or a monologue will usually follow, then to full stage and the sketch or sub-headline act. A piano act, a headline act and another dumb act usu-

ally round out the bill. Each act, each week, is more or less a replica of the act that preceded it the week before, in the same position. Why?

The answer can be found in, "Why is a headline act?" A headline act is the result of one or more of the following: Super-abundant talent; novel and better than average material, unusual and likable personality, or fame or notoriety caused by newspaper publicity. The last can be disregarded, as, lately, the managers have found it not so profitable as they at first imagined. As regards the other requisites, it is lamentable, but true, that a good many performers are either too lazy or too stupid to attempt to originate. They prefer to wait for the other fellow to spend time, thought and money in making a gamble and then to copper his bet.

Something must be done to keep the public interested in vaudeville. This is universally acknowledged. But what is the solution. Better acts, for one thing. More diversified forms of entertainment, for another. The question then arises, how shall these things be achieved.

These are merely suggestions, but they may prove of some value. A way should be found to "register" or "copyright" a style of delivery or personality as far as possible.

Material should always be copyrighted and also registered before ever being presented, and those attending to the copyrighting should make their copyright so broad as to exclude anything that would be in any way similar. Booking agents can refuse to book acts that are too similar to others who have first call or are better equipped.

Acts should have in their repertoire a certain number of restricted songs so that a redundancy of the same published number does not appear on the same bill. This would be a blow to a good many publishers but would give the audience a rest.

Tricks should be registered, whenever possible.

Agents and managers should carefully edit each act and point out similarities to other acts.

The bills should be varied as much as possible each week, the sequence of acts being changed and the type of work of the acts kept different.

If these things were done "vaudeville" would be "variety" once more and the audiences would flock back to the theatres.

NEW PLAY FOR LAURETTE TAYLOR

Laurette Taylor will appear during the coming season in the role of the Jewish mother, in the dramatic version of Fannie Hurst's screen success "Humoresque." The production will open in New York early in the season after a short out of town run. Miss Taylor has been contemplating this part for over a year.

Following the New York run, Miss Taylor will be seen in repertoire in Chicago, Philadelphia and Boston. She will present "Humoresque," "The Harp of Life," "The National Anthem," and "One Night in Rome." She is now making her screen debut in "Peg o' My Heart" out in California.

TABLOID OPERA OPENS AUG. 27

The tabloid version of Victor Herbert's operetta "Babes in Toyland," produced by Frank A. Mangan for presentation in the big picture theatres throughout the country, will open on August 27th at the Garden Theatre, Atlantic City. There are eighteen people in the production, which will run about thirty-five minutes. It is the intention of Mr. Mangan to produce a tabloid version of each of the famous Herbert operettas. The next one to be produced will be "Mlle. Modiste."

CAMPBELL IS CASINO MANAGER

John Campbell, "Long John" for thirty years an advance agent and road show manager, has been appointed manager of the Casino Theatre, which position he has already assumed. He is the brother of Robert Campbell, producer and manager, and a son of the late Bartley Campbell, author of "The White Slave" and many other famous plays of a past decade.

Answers to Queries

H. K.—"Her Lord and Master" was produced by Herbert Kelcey and Effie Shannon at the Manhattan Theatre, Feb. 24, 1902.

B. R.—Daniel Frohman built the Lyceum, New York.

Acrobat—Josie Zamora was the wife of Juan De Zamora, and was formerly one of the Watson Sisters.

R. S.—Pearl Marguen was the wife of Frank B. Carr, who managed the Theatre Unique for sometime. She was a member of various burlesque companies.

Songs—"I Hate to Get Up in the Morning" was the title of a song written by John Queen, who also wrote, "Just Because She Made Those Goo-Goo Eyes," and "Aint It a Shame."

Ring—Marion Blake was a member of the Australian Burlesquers for the entire season.

Ella—Joseph Jefferson was born in Philadelphia in 1829.

D. F.—"Absence Makes the Heart Grow Fonder" was published by the Witmarks. Arthur Gillespie and Herbert Dilla were the authors.

Coney—"The Old Mill" was the amusement device.

Music.—Handel Phasey was the conductor of the British Guards Band. The American tour was under the direction of Ed. M. Hadley.

Drama—Paul Potter wrote "Notre Dame" which was produced at Daly's Theatre by Daniel Frohman. Hilda Spong, J. H. Gilmour, Jameson Lee Finney, and Frank C. Bangs were among the cast.

Carr—Charles Richman was in the cast of "The Twin Sister," at the Empire, New York. Margaret Anglin played Giuditta.

C. H.—Louis C. Behman died Feb. 27, 1902, at his home in Brooklyn.

Voice—The Orpheus Comedy Four included Charles A. Figg, William Hannen, F. Ford, and Wm. A. Huffer.

Country—Archie Boyd played Uncle Nat in "Shore Acres." Uncle Eb in "The Country Squire" and Squire Bartlett in "Way Down East."

A. R.—"Little Elsie" is now Elsie Janis.

E. B.—Elizabeth Kennedy appeared with "Captain Jinks of the Horse Marines" Co.

25 YEARS AGO

Caroline Hull was a vaudeville headliner.

Hilda Thomas, Gus Williams, Prof. Leonidas, Mary Arniotis, Three Rackett Brothers, Elvia Francelia and Tom Lewis were playing at the Orpheum, San Francisco.

Lawrence Eddinger, Mrs. Eddinger, Wally Eddinger and Lorlie Eddinger were summering at Amityville, L. I.

The Whitney Brothers introduced their "Electric Melotone" at Phoenix Hill Park, Louisville.

Isabel Ward (Mrs. Frank Bush) died in New York.

Johnson and Dean were headliners at Koster and Bial's, New York.

Steve Brodie signed with Gers Hill's New York Stars.

Nat Wills and Mlle Loretto were engaged as a feature with "McSorley's Twins" Co.

Imogene Comer was singing "Those Wedding Bells Shall not Ring Out."

Rialto Rattles

JOHN'S ARITHMETIC

- 2 Ponies equal 1 show girl.
- 2 Show girls equal 1 soubrette.
- 4 Soubrettes equal 1 prima donna.
- 1 Prima donna is equal to anything.

SEE 47TH STREET AND B'WAY

Yep,—the new season is here. The most conclusive proof one could want, is to see the ambitious flappers hanging around rehearsal halls, and the cake-eaters making the rounds of the Columbia, Gaetly and Putnam Buildings.

ORIGINATE

O—rville Harrold.
R—uth St. Denis.
I—na Claire.
G—orge M. Cohan.
I—zetta.
N—azimova.
A—da Lewis.
T—hais Magraine.
E—va Tanguay.

RIVALING THE MUSIC BOX

There seems to be so many acts signed for Shubert units, that evidently all an actor has to do is pass in front of a Shubert theatre and consider himself under contract.

PLENTY OF ROOM

Well, there's one consolation for a performer in hard luck. If he can't join an amateur revue, he can black up and get work with a colored show.

PHIL BAKER TELLS THIS ONE

While one of the girls was being dragged down the front stairs at that Boston party which resulted in a number of girls being let out of "Sally," a policeman happened along. "Tell me, little girl," he said, "where is your mother, I'll get her."

"Oh, sir," she sobbed, "mother's being dragged down the backstairs."

WOLHEIM IS SHOCKED

Another Baker classic is to the effect that Louis Wolheim, of "Hairy Ape" fame, moved from his hotel. He claimed that he couldn't stand the language there.

IT'S COME TO THIS, PHILIP

It is no longer legal to be polite, and address anyone as "Mr. So and So." Some one will come along and sue you for using the word "Mister."

FEW CURTAIN CALLS

All of life's a stage—but darn few of us ever get any curtain calls.

RELEASED

I like the Irish singers best. My favorites are John McCormack and Al McGluck.

WHAT HAS BECOME OF

The fellows that always finished their act with an imitation of George M. Cohan? Are they now doing the Jolson bit, or are they a new crop?

ENGLISH AS SHE IS SPOKE

We deuced it and died.
First number's a knockout.
Died the death of a dog.
Wow'd 'em from start to finish.
They gave us a blanket for thirty weeks.

EVEN IN RESTAURANTS

Actor—"I'll have a half grape fruit, please."

Waiter (once in vaudeville)—"Which half, please; first or last?"

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

ACTORS' FEDERATION PLANS TO OPEN COMMONWEALTH THEATRE

French Actors' Organization Busy on Plans to Get Theatre Open at Beginning of Season—New Plays to Be Featured

PARIS, France, August 5.—The establishment of an Actors' Federation Theatre, under the auspices of the Labor Federation which was proposed at the recent meeting of the General Federation of Labor, and efforts are being made to have it running in full blast by the opening of the regular dramatic season.

The proposed theatre will be run on the Commonwealth plan, with the actors alternating in parts and will share in profits. There will be no stars, or featured players, and productions will be given to new plays by new authors as well as the classics. It is planned also to run a school in conjunction with the theatre.

M. Georges Carpentier, the actor, who has been a moving spirit of the Actors Union, sponsored the Actors Federation Theatre last year, and proposed the present scheme before the General Labor Council. It is his plan to bring classical and

high grade musical productions within reach of the laboring class. The theatre would charge popular admission prices, and each theatre enlisted under the movement would be run by the manager as he chose, after his program had been accepted and his company sanctioned by the Federation.

It is planned by the Federation, besides establishing a theatre directly under the control and sponsored by the Federation, to enlist established managers into the Federation-Commonwealth scheme, by joining them, in the establishment of the actors co-operative societies. Several managers have already organized companies, which will present repertoires, under the direction of the Federation Theatre.

The Labour Council endorsed the proposals of M. Carpentier, and all classes of theatrical unions have been enlisted in the scheme.

BERLIN ZOO CLOSES

BERLIN, August 1.—Because of the diminished purchasing power of the mark and the recent financial crises it has been found expedient to close the Berlin Zoo. It is possible, unless financial aid is forthcoming, that there will be no money with which to buy food for the animals, in which case they will be sold to circuses in other countries. Fish food being still available, it will be unnecessary to close the Aquarium, which was opened in 1913.

BIG UNIONS AMALGAMATE

LONDON, Eng., Aug. 5.—The final plans for the amalgamation of two powerful unions, The Musicians' Union, and the National Association of Theatrical Employees, have been drawn, and a comprehensible plan of action adopted. Ratification of the amalgamation is expected to be unanimous when it is put to a vote by the members of both associations.

McCONNELL SISTERS IN LONDON

LONDON, Eng., Aug. 5.—London audiences have taken a fancy to a new American act, The McConnell Sisters, singers, who are presenting a novelty scenic singing act, arranged and staged by Hassard Short. They opened recently at the London Coliseum, and have been scoring consistently since.

NEW THEATRE FOR SYDNEY

LONDON, Eng., Aug. 5.—Word was received here this week of the purchase of a plot of ground 100 feet in dimension, on which will be built a new theatre, by Hugh Ward Ltd., of Sydney, Australia. The price reputed to have been paid for the ground was \$5,000 per foot. The new theatre is to be ready within a year.

TWO ENGLISH "BATS"

LONDON, Eng., Aug. 5.—There will be two companies of "The Bat" touring this year under the direction of Gilbert Miller who is the English holder of the production rights. The first of these companies is already on the road, and the other one will start within a month.

"BROKEN WING" IN LONDON

LONDON, Eng., Aug. 5.—"The Broken Wing," a comedy drama of the American-Mexican Border, written by Paul Dickey and Charles W. Goddard, and which has had a successful American run, will be produced at the Duke of York's Theatre here on August 15th.

SUE OVER SUNDAY RECEIPTS

LONDON, Eng., Aug. 5.—New Varieties, Ltd., won a suit instituted by them against Thomas Brick Well, manager director of the Canterbury Music Hall in which they charged that he had illegally diverted certain receipts acquired from the performance of Sunday shows, for benefit purposes, by paying the charities in whose behalf the shows were given a straight sum each week, and pocketing the remainder, without the knowledge or consent of his co-directors. He was ordered to make a thorough accounting and pay the costs of the action.

ANOTHER HISTORICAL PLAY

LONDON, Eng., Aug. 5.—Julia Neilson and Fred Terry when they return from their holiday in France will start work on their historical play called "The Borderer." The piece which toured last year was to have gone to the West End this year, but no theatre could be secured for it. It will open in Blackpool on August 21st.

DE FRECE'S MEASURE DEFEATED

LONDON, Eng., Aug. 5.—The proposed rearranged tax schedules covering the amusement field, presented to Parliament by Sir Walter DeFrece, has been rejected by the Chancellor and the Parliament. The Chancellor in making his rejection, stated that to change the schedule at present would mean an annual loss of \$10,000,000.

TWO "BEGGARS OPERA"

LONDON, Eng., Aug. 5.—Taylor Platt and Wilfred Eaton are sponsoring two road companies of "The Beggars Opera," one of which has already been opened, and the other of which will open on the 21st of the current month. Only the larger towns will be played.

DUSE IN LONDON SEASON

LONDON, Eng., Aug. 5.—Eleanor Duse and Madame Yvette Guilbert will be the principals in a season of four weeks of French drama exclusively, which Capt. Aaronson will sponsor late in October. The season will run at one of the West End Theatres, controlled by Aaronson.

GOETZ DOING "HAYSEED"

E. Ray Goetz put into rehearsal this week a new musical comedy called "Hayseed," in which Gloria Foy will appear in the featured prima donna role. Ed Small is casting the piece.

SHORTAGE OF AUTHORS

LONDON, Aug. 7.—Theatrical folk affiliated with the British vaudeville stage are decrying the dearth of English authors who write material for the music hall acts and similar offerings. Just as British authors have ignored the possibilities of writing for the screen, so also have they failed to see anything worth while in writing for the vaudeville stage. Tribute to being paid the American writers who are considered miles ahead of the British author in supplying the vaudeville stage with new material. The financial returns of writing such material is claimed by theatrical people to be well worth while and the field unlimited.

YORKE & ADAMS RE-UNITED

LONDON, Eng., Aug. 7.—Augustus Yorke, the well known "Potash" in all the "Potash and Perlmutter" plays, has formed a partnership with Nicholas Adams, who worked with him for years, and they now are making their first appearance at the Alhambra, Glasgow, in a new Hebrew playlet.

BOURCHIER FOR AMERICA

LONDON, Eng., Aug. 5.—Arthur Bourchier, who is at present appearing in "The Risk" at the Strand Theatre, under the management of Captain Aaronson, will be seen in America in the production under the direction of Aaronson. Otis Skinner tried to acquire the American rights to the play, but Bourchier preferred to play the piece there himself.

NEW PIECE FOR EMPIRE

LONDON, Eng., Aug. 7.—The Empire, in Leicester Square, which is at present dark, will reopen shortly with a new musical piece under the direction of Edward Laurillard. It is called "The Smith Family" and in the cast will be Harry Tate, Connie Ediss, and Ella Retford.

ROBERTS IN THREE-ACT PLAY

LONDON, Eng., Aug. 5.—R. A. Roberts has written a full length play around the character of Dick Turpin, in which he will be starred under the direction of Andrew Melville. Herman Finck is to write incidental music for the production.

ZOZO" FOR THE LITTLE

LONDON, Eng., Aug. 5.—Captain Aaronson, in conjunction with Jose Levy, the Parisian producer and playwright will produce within two weeks a new play by Levy, entitled "Zozo," which will be housed at the Little Theatre.

"PERFORMER" CHANGES PRICE

LONDON, Eng., Aug. 5.—The "Performer," a theatrical paper published and issued here, and which is the official organ of the Variety Artistes Federation, has reduced its price from eight to six cents weekly.

CHARLOT DOING NEW REVUE

LONDON, Eng., Aug. 5.—Andre Charlot is preparing a new revue for the Vaudeville Theatre. It will be known as "Snaps," and will have in its cast, Clarice Mayne and Cicely Debenham.

JULIAN ROSE IN AFRICA

LONDON, Eng., Aug. 7.—Julian Rose, the American performer who toured all over England and scored in a Hebrew monologue with songs, has sailed for Africa, to play an engagement with the African Theatres, Ltd.

"SNAPS" IS NEW REVUE

LONDON, Eng., Aug. 7.—Andre Charlot's new revue at the Vaudeville to succeed "Pot Luck" will be called "Snaps." In the cast will be Clarice Mayne, wife of the late James W. Tate, and Cicely Debenham.

"VIRGIN QUEEN" LIKED

LONDON, Eng., Aug. 5.—The production of "The Virgin Queen," which has been in the provinces for some time, and is soon to make its bid for West End honors, seems to have met with success on its tour, and has been well received by the press reviewing it in the nearby suburban towns. The play which deals with the time of Queen Elizabeth is a musical fantasy with rather a spiritual plot. It seems that a millionaire whose hobby is matchmaking seeks to arrange an alliance between his daughter and the scion of another wealthy house. The family ghost however thinks different, favoring a penniless descendant of a noble house, and in order to further his aim, the ghost turns time back three hundred years, to show how the family was beloved of Good Queen Bess. The result is the accomplishment of the ghost's ends.

The music which is charming and good to listen too is not in any way particularly singular. The comedy is plentiful and wholesome, and on the whole the show shapes up as a good entertainment which should meet with success. The cast acting it is capable and is supported by an excellently trained chorus. The cast consists of George Graves, Billy Holland, Dorothy Viggers, Eric Stanley, Flora Courtney, Charles Stone, Alfie Keen, and Maidie Hope, who appears as Queen Elizabeth.

REVUE LOSS BIG

LONDON, Aug. 7.—The losses incidental to the operation of the touring "Whirligig" Revue, have been indirectly responsible for the bankruptcy proceedings against Gladys Kreutz, otherwise known as Gladys Wilson. A meeting of creditors in the affairs of Miss Wilson was held last week at the Bankruptcy Building, Carey street. According to the report presented at the meeting, debtor, who had all her life been engaged in the theatrical business, had returned her liabilities as 4,120 pounds sterling, most of which was stated to be due her father.

These liabilities have been incurred in respect of her connection with the touring edition of the "Whirligig" revue. Miss Wilson had bought the rights of the touring show for 3,000 pounds, 2,100 of which had been provided by the debtor's father and for a time in partnership with another person she had run the revue successfully. Trouble between the partners developed and when one of them was bought out they received 2,000 pounds. This sum was also provided by the debtor's father.

The coal strike and subsequent theatrical slump it was stated seriously affected the show while on the road. Apart from the sum owed the debtor's father who was not making any claim Miss Wilson's liabilities are 330 pounds and her assets a little over seven pounds. The matter was left in the hands of the official receiver as trustee in bankruptcy.

CO-OPTIMISTS' BIG RECORD

LONDON, Eng., Aug. 7.—The history of the Co-optimists, which played five hundred performances at the Palace, are now at Bognor's for a short engagement. At its conclusion they will return to the West End at another theatre.

Under the name of the Co-optimists these young people opened at the Royal Theatre, and within a few weeks had established themselves so firmly that they took the Palace at a much higher rental for twelve months.

They started with a capital of £900 and at the time of closing at the Palace had taken in receipts over £114,000. The total number of people that have paid for admission is well over 400,000. They are working on a co-operative basis and over £50,000 has been divided between them. Their success is all the more remarkable in view of the fact that the present theatrical season has been particularly bad.

William Morris is now at his summer home at Saranac Lake.

Walter Duggan will manage the new Selwyn Theatre at Chicago.

Bob Nelson is playing the Loew houses in and around New York.

Burnum and Young are on the bill at the Fordham Theatre this week.

Wardell and Hoyt are spending their summer vacation at Asbury Park.

William Cahill has written a new comedy number for Wardell and Hoyt.

Wayne and Bell are rehearsing a new act for next season, called "The Storm."

Ted Lewis will play a return engagement at the Palace Theatre next week.

Barney Kelly will manage a Shubert Vaudeville unit during the coming season.

Henri Scott, the grand opera singer, has been booked over the Orpheum Circuit.

Gene LaRue, brother of Grace LaRue, joined the Pickert Stock Company this week.

Ed. Fisher of the Pantages office will leave for the West during the current week.

Libby and Sparrow have arranged a new act called "Broadway Dance Track."

Weston and Eline will be with one of Max Spiegel's units during the coming season.

Jones and Jones have left the cast of "Strut Miss Lizzie" at the Earl Carroll Theatre.

I. Josephson has been appointed manager of Cohen's Opera House at Newburgh.

M. A. Alexander took up the position of stage manager of "Abie's Irish Rose" last week.

Thelma and Marjorie White are headlining the bill at Proctor's Mt. Vernon this week.

Ralph Ash and Billy Wainwright Franks open their season on Monday at Pittsburgh.

Margaret Merle has been signed to appear in a Shubert unit during the coming season.

Dolly "Dimples" Morrissey will be with Max Spiegel's "Full of Pep" unit next season.

The White Sisters will begin rehearsals with the Fred Stone show on August 22nd.

Ed. Chipman will manage one of the Weber-Friedlander units during the coming season.

Bob Cohen will manage one of the Weber-Friedlander units during the coming season.

Larry Nelmes will manage one of the Weber-Friedlander units during the coming season.

Milt Harris will manage the Lyric Theatre when the Central becomes a vaudeville house.

Walter James was added to the cast of "The Monster," which opened on Monday the 7th.

ABOUT YOU! AND YOU!! AND YOU!!!

Maude Williams has been engaged for the role of "Eileen" in one of the "Irene" companies.

Joe Opp will be with the Eddie Cantor show "Make It Snappy" when it opens in September.

Lawrence Gratton has written a new act which Lewis and Gordon have purchased for production.

Harry Mestayer has signed for next season with the "Czarina" Co., in which Doris Keane is starring.

Vaughan Glaser arrived in town last week and is now booking people for his Toronto stock company.

Ed. A. Shiller of the Marcus Loew Enterprises has returned from an extended trip to the Coast.

The Wainwright Sisters, three girls playing the ukelele, singing and dancing, are breaking in a new act.

Florence Talbot has been placed under contract to appear in a Shubert unit during the coming season.

Carl Randall has returned from England and commenced rehearsals with the Greenwich Village Follies.

Harry A. Romm and his wife are spending a honeymoon vacation at the Ambassador, Atlantic City.

William Tooker has been engaged through the Ed. Small office for a part in William Nye's "Notoriety."

Sam Moore, the handsaw player, and Carl Freed have teamed in a new act in which they will open shortly.

Duffy and Sweeney, the vaudeville actors, are now billing themselves as "Mr. Duffy and Mr. Sweeney."

James Murray will this season do a black face double specialty with Frank Evans, late of Evans and Vidoq.

Ernie Williams of the Loew office returned to his desk on Monday after spending an enjoyable vacation.

Herman Kahn is writing a new act for Bobby Bernard which the latter will do in a Shubert unit next season.

Chapelle & Stinette will play some of the independent houses in and around New York, booked by Al Rogers.

The McCarthy Sisters have been engaged for the new Music Box Revue through the Edward Small office.

Robyn Adair and her "Sun-Kist Serenaders" will headline the bill at Pantages Spokane Theatre next week.

Elizabeth Risdon, last season with the "Nightcap" will be George Arliss' leading woman in "The Green Goddess."

Lillian Wagner, prima donna, will appear at the Hotel Blackstone, Atlantic City, for two weeks, opening this week.

Bob Capron and Myra Treska were signed by Frank Martin of the Leslie Morosco office for "Take It From Me."

Florence Gunset has been engaged through Harry Walker to appear at the

Century Roof, Baltimore, in a series of dances.

Lew Cody, and Jean Acker, former wife of Rodolf Valentino, are making a series of personal appearances in Cincinnati.

Julia DeCameron has been signed to appear in Chas. Gaites' unit "Give Me A Thrill," which will tour the Shubert Circuit.

Galway Herbert has been engaged by Arthur Hopkins to play the role of the Cockney stoker in "The Hairy Ape" on the road.

Grace Hayes is headlining the bill at the Maryland, Baltimore, this week, and has been held over for next.

Hart's Ohio Girl Band, composed of twenty-five female musicians is playing at the Capitol Park, Hartford.

Richard Bold has been added to the cast of George White's "Scandals," through the Ed. Small office.

Wallace Ham will handle the press work ahead of George Gallagher's Shubert unit "Mulligan's Follies."

Ernest Young, a member of the Al Jolson company, is spending his vacation at San Francisco, his home.

Collins and Dunbar replaced Leonard the dancer at Loew's Gates last week. Leonard cancelled due to illness.

Fred Witter has resigned as manager of the Lyceum at Canton, Ohio. He managed the house for seven years.

George C. Davis, the monologist, is confined at the Sea View Hospital, Staten Island, a New York City Institution.

Frank and Teddy Sabini have returned from an extended vacation and opened their season at the Brighton Theatre, Monday.

Flo Rose and Ethel King have been signed to appear in Arthur Pearson's Shubert unit which will feature Bessie McCoy Davis.

Bobby Tremaine, last season with Santos and Hayes, opened this week in Atlantic City, under the direction of Harry Walker.

Charles Thorpe, pianist, has joined the Harry Fox act. He formerly was leader of the Cliff House orchestra of San Francisco.

Marjorie Sweetser, Elaine Gordon, Cleo Lewis, and Helen Lynet have been engaged by Harry Walker for a run at Monticello, New York.

Miller and Mack, Mary Warren, Elaine Gordon, Gladys Carroll open at the Red Lantern, Baltimore, this week, booked by Harry Walker.

Fred Sarr, who managed Fay's Theatre at Rochester, N. Y., has been transferred to Fay's Theatre, at Boston, Mass., in the same capacity.

Ben Holmes of the Max Spiegel office has left for a trip through the South. He will return in time to rehearse and stage the two Spiegel units.

Dwight Meade has been engaged through Frank Martin of the Morosco office as leading man for Al. Luttringer at Salem, Mass., next season.

George Rasley will be the tenor in the new "Greenwich Village Follies" production. He formerly was soloist at the Park Avenue Baptist Church.

Jimmie Hussey, recently with "Spice of 1922" at the Winter Garden is now in vaudeville and this week is at the Garden Pier Theatre, Atlantic City.

Chris Pender the songwriter and Gladys Burns, dancer last season with the Herman Timberg act, were married on August 3rd at Cape May, N. J.

Olivette returned to New York this week after playing seven weeks in Atlantic City at the Beaux Arts. She will appear in the new "Music Box Revue."

Demarest and Collette will leave on a fishing trip in Canada next week, and will return in four weeks to begin a route over the Keith time in the East.

Harry Romm and Rose Haney were married at City Hall last week. They formerly worked together as Romm and Haney. Romm is now a booking agent.

Gene Buck, the lyric writer, who has for years been writing for Ziegfeld's "Follies," is in the Central Park West Hospital, recuperating from an operation.

Margie Mack, comedienne, who will be seen in the Herman Timberg, Shubert vaudeville unit, is now under the management of the Joe Ward Enterprises.

Edith Clasper, the Trado Twins, and Charles Bennett will be seen in a new act called "A Lady in Gold," written by Jack Stanley with music by Jimmie Hanley.

John W. Turner, colored bass singer, has joined the Pan-American Four, replacing John C. Boone, who retired from the organization to manage his own minstrel show.

Joe Taylor, formerly of Taylor and Francis is doing the act he formerly did with Miss Francis with a young lady known as "Little" Bobby. He picked himself a clever girl.

Arman Kaliz, who has been confined in the French Hospital, for several days on account of an accident which occurred in the Winter Garden recently, is able to be out again.

Jos. Murphy, assistant manager of Keith's Jefferson Theatre, and his wife, have been visited by the stork and presented with a nine-pound baby boy. The mother and child are doing well.

Maude Fulton is appearing in a revival of her own play "The Humming Bird" at the Egan Theatre, Los Angeles. She is also writing a new play in which she is to be starred by Oliver Morosco.

Harry L. Hanson will not be seen in vaudeville next season with Marie Hodgson as announced recently. Miss Hodgson left the act last week, and this, Hanson writes, has made him ill and unable to work.

Mrs. Gene Hughes, who has been summering in the Connecticut hills is back in town working on her new act, "The Reason She Gave," written by Harry Wagstaff Gribble and staged by Laura Hope Crews.

George H. Webster of Chicago, representing the International Vaudeville Agency, known in the mid-west as the "Shubert office," has returned from a trip through the northwest, during which he lined up 17 theatres for vaudeville the coming season.

VACATION

LAY AWAY YOUR GOLF STICKS, YOUR TENNIS RACKET AND BATHING SUIT—COME TO US

FIVE DISTINCTLY DIFFERENT SONGS

"MARY DEAR"

By HARRY DeCOSTA and M. K. JEROME

Is what WE CONSIDER the GREATEST BALLAD WRITTEN in YEARS. It will APPEAL to YOUR AUDIENCE and WE KNOW that YOU WILL LIKE to SING IT AFTER YOU HEAR IT

BEFORE YOU FORGET WE WANT TO READ

"BY THE SAP"

THIS NUMBER HAS BECOME A SENSATIONAL SONG AND YOUR REPERTOIRE

"IN MY HOMETOWN"

By KALMAR and RUBY

A COMEDY SONG. YOU KNOW WHAT THAT MEANS. THERE IS A LAUGH IN EVERY LINE. ALL KINDS OF VERSIONS AND CATCH LINES ARE AT YOUR DISPOSAL

DOUBLE VERSIONS, CATCH LINES, ALL KINDS OF SPECIAL FEATURES

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HARRIS FRIEDMAN, Mgr.
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Cincinnati, Ohio

HARRY LORENZ, Mgr.
Columbia Theatre Building
St. Louis, Mo.

SON IS OVER

COME TO OUR OFFICE AND HEAR THE GREATEST SELECTION OF SONGS FOR THE COMING SEASON

SONGS THAT WILL SUIT ANY AND EVERY ACT

TED SNYDER'S SYNCOPATED SENSATION

DANCING FOOL "

A WONDERFUL NUMBER THAT HAS A RHYTHM THAT WILL TAKE YOU OFF YOUR FEET, EVEN IF YOU ARE DANCING. DOUBLE VERSIONS NOW READY

DO READ YOU OF TED SNYDER'S BEAUTIFUL BALLAD

APPHIRE SEA "

YOUR SEASON IS NOT COMPLETE WITHOUT IT. IT CAN BE USED AS A FOX TROT OR WALTZ

WE SUBMIT TO YOU LAST, BUT NOT LEAST

"JUST BECAUSE YOU'RE YOU"

By ROY TURK and J. RUSSEL ROBINSON

HIS LITTLE SONG HAS A BEAUTIFUL MELODY AND A LYRIC THAT WILL CATCH YOUR AUDIENCE IMMEDIATELY. DOUBLE VERSIONS OF ALL KINDS ARE HERE WAITING FOR YOU

ALL MATERIAL FOR THE ABOVE SONGS CAN BE HAD FOR THE ASKING

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42 Monroe Avenue
Tuxedo Hotel, Detroit, Mich.

JAMES KESSEL, Mgr.
Superba Theatre Bldg.
Los Angeles, Calif.

PHILIP JULIUS, Mgr.
Hannah Hotel
Cleveland, Ohio

MORT HARRIS, Mgr.
Pantages Theatre Bldg.
San Francisco, Calif.

FRANK WATERSON, Mgr.
Globe Theatre Bldg.
Philadelphia, Pa.

MELODY LANE

KRESS SYNDICATE MAY CLOSE ALL ITS MUSIC DEPARTMENTS

Will Not Attempt to Operate with the "Counter Seller" Song but Will Endeavor to Get Leading Numbers at a Cut Rate—Failing in This, Will Discontinue the Handling of Music

Sheet music will soon be a thing of the past in the Kress stores for, according to a statement made this week by one of its representatives, the syndicate will not attempt to conduct its departments along the "counter seller" plan, but will discontinue music entirely if the hits and exploited numbers cannot be purchased at a price which enables the stores to sell at 15 cents per copy and make a profit.

The Kress company operates about one hundred and fifty stores in which music is handled, and in some of the larger ones a considerable amount is sold. Popular songs have for some time been past retailing in these stores at a price ranging from 25 cents upwards, and for some time past the company has been attempting to reduce the price of music back to the old pre-war rate, and have endeavored to interest the publishers in the matter of cutting the wholesale price. According to one of the Kress representatives it has been found that its customers will not buy music at the prevailing retail price in quantities large enough to make the music departments interesting and this is re-

sponsible for the decision to go out after a cheaper rate.

The syndicate from its expressed attitude appears to have lost much interest in its music departments due to the fact that the big quantities of music which used to be sold in the days when it retailed at 10 cents per copy cannot be disposed of to-day and this naturally cuts down the profits of the business.

The publishers declare that despite the fact that they hate to lose the Kress business, the price cutting matter is entirely out of the question, as it is impossible to print and sell music at the prices which prevailed in the pre-war days.

This decision on the part of the publishers seem to settle the matter and the Kress syndicate will doubtless substitute some other line of merchandise for the music. If this is done, according to one of the Kress representatives, music will never be put in the stores again, as the installation of the departments would be a matter of expense which would not be considered. Meanwhile the stores are carrying the cheaper numbers for sale.

SONGWRITER SUED FOR \$25,000

Benny Davis, songwriter, whose name is on the frontispiece of such well-known songs as "Margie," "Angel Face" and "Make Believe," is the defendant in a breach of promise suit instituted in the Supreme Court by Inez Ford, a show girl, who asks damages amounting to \$25,000.

Miss Ford alleges that she knew Davis well before he was a successful writer, that she assisted him financially, helped him in every way, even assisting him in a divorce action, and that he promised to marry her.

When he was free to marry, she says that she asked him to do so and that he refused, and the filing of the suit followed.

WATERSON WINS SUIT

The suit brought two years ago by Mary Pickford, through an assignee against Waterson, Berlin & Snyder, Inc., has finally resulted in a judgment of \$606.71 being awarded the publishers against Elizabeth Reilly, the assignee.

Originally the screen star won her suit, but last Spring her judgment was set aside by a higher court and through its attorney, Thomas F. MacMahon of 1402 Broadway, Waterson, Berlin & Snyder, Inc., brought suit for costs which was decided last week.

JACK YELLEN MARRIES

Jack S. Yellen, well-known songwriter, and Sylvia Stiller were married last week by Rev. S. Taitz at No. 23 West 114th street. Yellen gave his address as Hotel Nobelton, West Seventy-third street, and the bride gave her address as being No. 317 West Ninety-ninth street. The bride is a non-professional.

BRITT ON VACATION

Addy Britt, Southern representative for the Cameo Record Corporation and Waterson, Berlin & Snyder, is in New York and nearby resorts on his vacation and is leaving for the South on Thursday with complete lines of Cameo records and W. B. & S. sheet music.

DIDN'T LIKE OLD SONG

BRISTOL, Conn.—Many a heart beat has quickened when the old song "Silver Threads Among the Gold" has been heard, but Mrs. Stacia Walna, of East Bristol, became so enraged when her husband attempted to sing it that she caught up a knife and slashed him about the head and shoulders.

According to the police, the trouble started when Walna refused to comply with his wife's request to buy something to obliterate the streaks of gray in her hair, but instead commenced to sing "Silver Threads."

REMICK HAS "GINGER BOX"

Jerome H. Remick & Company are publishing the score of the musical play "Ginger Box Revue," which is scheduled to open shortly at the Greenwich Village Theatre, after which it may move to the Earl Carroll Theatre.

The libretto of the play is by Paul DuPont and music by Arthur Gutman.

AL FOX WRITES SONG

Al Fox, of Rockwell and Fox, and Earl Dean, of Simpson and Dean, have written a new song entitled "That Dumbell Husband of Mine." The number will be featured by Miss Simpson and will be restricted to the Simpson and Dean act which is routed over the Orpheum Circuit for the coming season.

BIG FEIST SELLERS

In "Three O'Clock in the Morning," "Stumbling," "Why Should I Cry Over You," "Swanee River Moon," "Hot Lips," and "Georgia" the Leo Feist, Inc., catalog has six big sellers.

CECILE FALK ON VACATION

Cecile Falk, private secretary to Jack Mills, left Saturday for a two weeks' vacation which she will spend at Camp Everett, Taconic, Conn.

LITTLE RETURNS TO COAST

Ed Little, of the San Francisco office of Sherman, Clay & Co., left New York on Monday for his home on the coast.

COPYRIGHT RENEWALS

The various mechanical reproducing companies, phonograph record and roll makers have, during the last few months recorded a number of old time song hits and report that there is a decided demand for them. A majority of them are numbers written and published before the passing of the present day copyright and are therefore royalty free in so far as the mechanical reproductions are concerned.

A novel point in this connection has arisen and that is in connection with the old publications, the original copyright of which has expired and a renewal granted.

A number of the music men hold that when a copyright is renewed, a new grant is issued and this carries with it mechanical reproduction protection. In other words they contend that a number upon which a renewal copyright has been granted is in the same legal position as a new number and carries therefore with it, the mechanical reproduction rights. The reproducing companies, they contend, must pay a royalty upon the sales of all records of rolls manufactured from these numbers.

The matter is an interesting one, and doubtless a court decision will be necessary before any decided action can be taken. There has never been a legal decision in the matter and until that occurs the matter will doubtless be held in abeyance.

REMICK WEEK AUG. 14-19

An extensive nation-wide campaign entitled Remick Week is being inaugurated on August 14, by Jerome H. Remick & Company, when a concerted effort by all Remick departments will boost and plug several numbers in the catalogue. Orchestra leaders, vaudeville acts and others have promised their co-operation in making the week a success.

CHILDHOOD DAYS" RELEASED

"Childhood Days," a fox-trot ballad, by Henry Creamer and Dave Franklyn, has been released by Jerome H. Remick & Co. This song, with "Nobody Lied," "Sweet Indiana Home" and "Song of Persia," are the leading songs of the Remick catalogue on which the professional department is working.

SALES GAIN FOR WOOLWORTH

The gross sales of F. W. Woolworth & Co. during July were \$12,557,490, in contrast with the sales of \$10,748,632 in July of last year. The gross sales in the seven months ended July 31st totaled \$82,771,812, against \$72,977,911 in the same period of 1921.

FEIST RELEASES COMEDY SONG

Leo Feist, Inc., have released a new comedy song entitled "All for the Love of Mike," which is being featured already by several big vaudeville acts, including the Wilton Sisters, who are at the Palace Theatre this week.

SHOW INSPIRES SONG

The success of Ann Nichols' comedy, "Abie's Irish Rose," has been responsible for a new comedy number called "Abie's Wild Irish Rose," written by E. P. Moran and Will R. Haskins and published by Denton & Haskins.

"STUMBLING" IS QUICK HIT

"Stumbling," Zez Confrey's novelty number, has scored the quickest hit of the year. It was in big demand before copies were off the press.

It is the leader in the big Feist catalogue.

SONG AND FILM HOOK UP

Realizing the benefits to be derived from the liberal use of advertising and publicity space and appreciating the opportunity afforded by the moving picture song hook-ups for sheet music sales, Leo Feist, Inc., are this week issuing "Human Hearts," a ballad-foxtrot in conjunction with the picture of same title now playing at the Central Theatre.

Milt Hagen and Victor Nurnberg are the writers of "Human Hearts," the song. They are publicity men engaged in the music publishing and motion picture industry respectively. Some time ago it occurred to them that the moving picture song could be made a paying proposition if efficiently handled.

Accordingly they experimented with "Isle of Zorda," a Pathé photoplay. Combining the publicity and advertising resources afforded by the picture concern with those of the music publisher and personally directing the advertising campaign of both firms, they produced results which far exceeded all their fondest expectations.

Up to that time the movie song had been considered a dead issue. Music dealers refused to allow them on their counters, the reason ascribed being that the old movie song was usually concocted in a haphazard manner with the music publisher depending solely on the efforts of the moving picture concern. The latter knowing little or nothing of the song business usually failed to produce results with a few notable exceptions, "Micky," "Smilin' Through" and "The Sheik."

With Hagen's knowledge of the music business and Nurnberg's understanding of the photoplay industry, the duo have introduced a new idea which promises to bring in a golden harvest. In the case of "Human Hearts," both Feist's and Universal's advertising and publicity departments working under the direction of the songwriter-press agents will concentrate on an advertising campaign that will doubtless surpass all previous efforts.

Twenty-five Universal exchanges and ten Feist branch offices from coast to coast will combine their resources in order to put the song over the top and from all outward indications the new idea looks a most promising success.

HIRD WITH WATERSON

Russell Hird, who has been with a vaudeville act for some time has returned to the professional department of Waterson, Berlin & Snyder where he is well known. Harry Brown is now also connected with the firm in the same department.

SYLVIO HEIN MANAGING SHOW

Sylvio Hein, songwriter and composer, who has been ill for the past year, is well again and is now acting as manager of the Marie Tempest show, "A Serpent's Tooth," during its tour preliminary to coming into New York.

RINGLE BACK FROM VACATION

Dave Ringle, professional department manager for the McKinley Music Company returned Monday from his vacation which he spent at a Rod and Gun Club at Far Rockaway.

"WHISPERING" IS RECORD LEADER

"Whispering," the big Sherman, Clay & Co. song hit of a year or more ago, enjoys the distinction of leading all the popular sellers on the phonograph records. The combined record sale for the song was over 4,000,000.

ARTHUR HOFFMAN BACK

Arthur Hoffman, secretary for Leo Feist, is back at his desk after a two weeks' vacation.

BURLESQUE

NEW MANAGERS FOR COLUMBIA THEATRES

FEW OLD TIMERS REMAIN

According to the official list of theatre managers of the Columbia Amusement Company there are but few of the old time managers left. Ten are still managing theatres who held similar positions a half dozen years ago, but the balance are all new.

Of those remaining, who have held managerial positions for years, there are J. Herbert Mack, manager of the Columbia, New York; Charles H. Waldron, of Waldron's Casino, Boston; James H. Curtin, manager of the Empire, Brooklyn; Frank Drew of the Colonial, Cleveland; Max Hurtig, at the Lyric, Dayton; Louis Hurtig, manager of Hurtig & Seamons, New York; E. L. Johnson, manager and owner of the Gayety, Omaha; Lew Watson, of the Orpheum, Paterson; Harry Winters, of the Empire, Toledo, and Harry Jarboe, manager of the Gayety, Washington, are the only ones left.

This season finds five new house managers on the circuit, William Hexter, manager of the Gayety Theatre, Pittsburgh, who for the past two seasons managed the Empire in Cleveland, which played the shows of the American Burlesque Circuit. Harry Yost, manager of the Gayety, Minneapolis, who has been managing road attractions for Gus Hill for many years. Hughey Bernard, manager of Miner's Bronx Theatre this season formerly managed shows on the American Burlesque Circuit. James Weeden, the new manager of the Empire, Toronto, has been managing shows on the Columbia Circuit shows for many years for Max Spiegel and is an old time road manager. Sam Reider, manager of the Gayety, St. Louis, was at that house the later part of last season in the capacity of press agent and previous to that had considerable road experience in burlesque as manager and agent.

Other house managers, while many of them are old timers of long experience, have been located in the present capacity but a few years. Below is a complete list of the house managers of the coming season: Columbia, New York, J. Herbert Mack; Casino, Brooklyn, James C. Sutherland; Miners' Empire, Newark; Leon Evans, Orpheum, Paterson, Lew Watson; Majestic, Jersey City, Frank Henderson; Hurtig and Seamons, New York; Louis Hurtig, Empire, Providence, Francis Westgate; Waldron's Casino, Boston; Charles H. Waldron; Grand Worcester, not appointed.

Miner's Bronx, Hughey Bernard, Cohen's Opera House, Newburgh; George Cohen, Rialto, Poughkeepsie; George Cohen, Empire, Brooklyn; James H. Curtin, Majestic, Scranton; Louis Epstein, Casino, Philadelphia; Charles Edwards, Palace, Baltimore; William Proctor, Gayety, Washington; Harry O. Jarboe, Gayety, Pittsburgh; William Hexter, Colonial, Cleveland; Frank Drew.

Empire, Toledo, Harry Winters, Lyric, Dayton; Max Hurtig, Olympic, Cincinnati; Sam Dawson, Gayety, Louisville; William Woolfolk, Gayety, St. Louis; Sam Reider, Gayety, Kansas City; Fred Waldmann, Gayety, Omaha; E. L. Johnson, Gayety, Minneapolis; Harry Yost, Gayety, Milwaukee; Charles Fox, Columbia, Chicago; Fred Wagner, Imperial, Chicago; William F. Hart, Empress, Chicago; John Whitehead, Gayety, Detroit; Edwin De Coursey, Empire, Toronto; James Weeden, Gayety, Buffalo; Bob Simons.

Gayety, Rochester; Clifford C. Smith, Lyceum, Ithica; M. M. Gutstadt, Lyceum, Elmira; Howard Bradner, Stone Opera

House, Binghamton; H. M. Addison, Colonial, Utica; Wilmer and Vincent, Gayety, Montreal; B. M. Garfield and the Gayety, Mary E. Henry.

TRIBUTE TO LOTHROP MEMORY

James M. Curley, Mayor of the City of Boston, paid a fine tribute to the memory of the late Dr. George E. Lothrop, who died last week.

Mr. Curley's tribute is as follows:

No man in Boston more deeply regrets the passing of Dr. George E. Lothrop than I. His sunny character, his quiet and unobtrusive method for devising ways and means to aid those who had met adversity, his untiring devotion to his friends and his cheerful optimism leaves an especially hallowed memory.

From my first entrance into politics, I knew Dr. Lothrop both intimately and well. There was a kind of transparent honesty in the character of his friendship that always appealed to me.

Despite the fact that for two years past he has come within the shadow of continued ill health and great personal suffering, he still maintained a courage and cheerfulness that was remarkable.

I mourn the loss of a cherished and valued friend whose devotion was unfailing and whose gracious spirit aided me upon times innumerable when shadows fell across my pathway.

JAMES M. CURLEY,

Mayor of Boston.

"CHUCKLES" BEDINI'S ONLY SHOW

Jean Bedini will be interested in but one show on the Columbia Circuit this season. That one will be "Chuckles" in which he has a half interest with the Miner estate.

Bedini had been awarded another franchise but for some reason or other this franchise was suddenly dropped last Friday. When asked Monday one of the officials of the circuit would not commit himself as to the sudden dropping of the franchise; all he would say was that the circuit had dropped a week and had closed in the lay off between Omaha and Minneapolis.

TROCADERO OPENING

PHILADELPHIA, Pa., Aug. 7.—The Trocadero will open its season as a stock burlesque house on Sept. 2 with thirty girls in the chorus. The cast of principals will be Sam Sachen, Lou Gordon, Billy Schuller, Vera La Marr, Edith Hart and May Hamilton, booked by Lou Redelheimer of New York.

FRANCES MEADOWS SIGNS

Frances Meadows, formerly of Billy Sharp's Revue, a well known Blues singer, has been signed by Eddie Daley for his "Broadway Brevities" and is now in rehearsal. The show opens in Pittsburgh the latter part of this month.

COLUMBIA OPENS AUG. 14

The Columbia Theatre will open its season of burlesque on August 14th, with "The Greenwich Village Revue." The shows will play at a top of \$1.50, the same as that charged at the close of last season.

HARRY ABBOTT WITH WATSON

Harry Abbott, a pioneer agent in burlesque and one of the best, has been engaged by Billy Watson and Bob Travers, to go ahead of Billy Watson's "Big Fun Show." They open in Montreal.

STURNS HAVE A DAUGHTER

Georgette Estelle Stern is the name of the new arrival at the home of Mr. and Mrs. Arthur J. Stern in New York. The little one weighing five pounds put in her appearance July 25.

MUTUAL PLANS FOR SEASON ARE READY

DIRECTORS MEET ON TUESDAY

A special meeting of the directors of the Mutual Circuit was called for Tuesday as the CLIPPER goes to press. At this meeting, which had been postponed from the week before, the general outline of the circuit will be taken up.

The franchise holders of the shows will be given instructions as to the style of shows to be given on the circuit and a list of the houses of the circuit will be given out. It could not be learned Monday the complete list of franchise holders of the circuit, but some who hold them are George A. Peck, Matt Kolb, Fred Strauss, Charles Franklyn, Charles Taylor, Ed Rush, Jake Potar and Mike Kelly one each. Tom Sullivan and James Madison two each.

It was learned also that an incomplete list of the houses of the circuit are Olympic, New York; Star and Gayety, Brooklyn; Empire, Hoboken; Lyric, Newark; Bijou and Peoples, Philadelphia; Folly, Baltimore; Capitol, Washington; Duquesne, Pittsburgh; Garden, Buffalo; Priscilla, Cleveland; Lyceum, Columbus; Youngstown and Akron; Plaza, Springfield, Mass.; Academy, Fall River, and the Howard, Boston, making seventeen weeks. There are several more.

Both the show and house franchise owners are getting anxious to know where they stand as the time is getting short between now and the opening date, Labor Day. Most of the managers have their casts set but are afraid to sign people up until they are sure everything is all right.

At the office of the circuit Al Singer, the general manager, would not give anything out other than the fact that a meeting of the directors was to be held Tuesday. A vice-president will be elected to succeed the late Dr. G. E. Lothrop.

BIG CAST FOR "SOCIAL MAIDS"

One of the biggest casts in burlesque this season will be seen with Hurtig & Seamons' "Social Maids" when it opens at Hurtig & Seamon's Theatre the latter part of this month. There will be sixteen principals with this show, according to Maurice Cain. In the list Cain gives the following list of principals: Harry "Dutch" Ward, Lew Dean, Rubini and Rosa, Frank Wakefield, Harry Hart, Rose Murray, Ed Root, Marriam Root, Eddie Lawrie, Sonia Meroff, Kittie Glasco, Edith Lamont; Nisa Nerri and Bell Stolla. Frank Parry is managing the show and Moe Seigerman is doing the advance work.

ADA HOWARD FOR "IRENE"

Ada Howard, who just closed a successful ten-week engagement with the Aborn Opera Company at the Broadway Theatre, in Springfield, Mass., has been engaged as ingenue for one of the "Irene" companies, which is booked to the Coast.

HELEN LE ROY SIGNS

Helen Le Roy has been engaged by Dave Marion for his "American Girls" as prima donna, to take the place of Inez De Verdier, who is rehearsing with "Sliding" Billy Watson's "Big Fun Show."

HARRIS TO MANAGE THEATRE

Sam (Pool) Lewis has resigned his position as manager of the Sam Howe Show. Lewis will manage a house for the Affiliated Theatres Corporation, which will play Shubert vaudeville.

NEW OWNERS FOR GAYETY

MONTREAL, Canada, Aug. 7.—B. M. Garfield, manager of the Gayety Theatre, arrived in Montreal last week after a month's vacation, spent at his summer home in Jamestown, N. Y.

Mr. Garfield stopped in New York on his way and consummated a deal whereby the Gayety Theatre will be controlled by a Montreal company, of which he is one of the stockholders. Mr. Garfield states that there will be no change in the past policy, as a seven-year contract has been made with the Columbia Amusement Company of New York whereby their shows will play the Gayety.

The theatre will be renovated from top to bottom and made as comfortable for its patrons as possible, and the fact that Mr. Garfield will remain manager is a guarantee that the house will be run in a proper manner.

The Gayety will open its season this year on Saturday, Aug. 19, with James E. Cooper's show "Keep Smiling." This show will remain the following week also.

The new company, which has already taken possession of the Gayety, is composed of Charles V. Mott, B. M. Garfield and Dunning, all of which are Montreal people and well known. The new owners promise great things for the future of the Gayety.

STOCK SHOW DOING WELL

CLEVELAND, O., Aug. 7.—Stock burlesque is now in its eighth week at the Star Theatre here and is meeting with success. Max Cohen is manager of the house and presents the productions, while Jimmie Elliott produces the attractions. The cast includes, Billy Lewis, Trixie Ayers, Jack Lamont, Mildred Lamont, Gale Stewart, Sam Goldman, Jimmie Elliott and Jack Wright. A chorus of twenty girls also participate.

"PELL MELL" CAST COMPLETE

The roster of Harry Strouse's "Pell Mell" on the Mutual Circuit will be Billy Kelly, Chas. Country, Harry Van, Jack Alton, R. C. Ray, Mabel White, Pauline Harer and Doris Brandon. Executive staff Harry Strouse manager, Andy Harer musical director and E. R. Johnson carpenter. This show will open at the Bijou, Philadelphia, Aug. 19 and will play there the following week and then go to Hoboken.

WEISMAN IS METROPOLE MANAGER

ST. LOUIS, Mo., Aug. 5.—Joe Weisman, former owner of the Alamac Hotel and several others, has returned to this city after spending the last eight months in the West for his health. He has recovered and will manage the Metropole Hotel, at 12th and Morgan streets.

"KID KOSTER ILL

Charles "Kid" Koster notified Rube Bernstein last week that, owing to illness, he will not be able to do the advance work for the "Broadway Flappers." Koster is confined to his home in Cleveland.

ALAMAC HOTEL SOLD

ST. LOUIS, Mo., Aug. 5.—Ed Miller has sold the Alamac Hotel to a Mr. Beckart. Miller now has the Bears Hotel. Claude Schenck, former burlesque agent, is the manager of the new hotel.

McKEE IS HOTEL MANAGER

CHICAGO, Ill., Aug. 5.—Bob McKee, former agent in burlesque and last season ahead of the "Hurdy Burly," is now managing the New Jackson Hotel, a theatrical headquarters in this city.

August 9, 1922

THE NEW YORK CLIPPER

B. F. KEITH BOOKING EXCHANGE

NEW YORK CITY

Palace—Harriet Remple & Co.—The Geillis—D. D. H. Johnson & Baker—Alma Neilson & Co.—Phil Baker.

Riverside—Archie & Gertie Falls—George Morton—Welch & Norton—Fritz Scheff—Rice & Newton—Eva Shirley.

51st Street—The Great Blackstone—Margel Gluck—Wells, Virginia & West—Duffy & Sweeney—Green & Parker—Tuscano Bros.

Broadway—Ruth Budd.

Jefferson (First Half)—Dreams. (Second Half)—Buckridge, Casey & Co.

Franklin (First Half)—Buckridge, Casey & Co. (Second Half)—Dreams—Earle & Matthews—Carlo De Angelo & Co.

Regent (First Half)—Kovacs & Golman—Carlo De Angelo & Co. (Second Half)—Jean La Cross—Coliseum (First Half)—McFarlane & Palace. (Second Half)—Burke & Durkin.

Fordham (First Half)—Fordham Brevities. (Second Half)—Fordham Brevities.

Hamilton (First Half)—Jean La Cross & Co.—One Munson & Co. (Second Half)—Bob Anderson & Pony.

BROOKLYN

Orpheum—Irene Franklin—Al Raymond—Margaret Severn—Lois Bennett—“Are You Married?”—The Le Grobs—Jean & White.

Bushwick—Hanlon & Clifton—Calvert & Shayne—Diamond & Brennan—Marge Coates—Craig Campbell.

Far Rockaway (Second Half)—Roy & Arthur—McFarlane & Palace—Marshall Montgomery—Bert & Betty Wheeler—De Lyla Alda & Co.

BOSTON

Barbette—Cartmell & Harris—Eric Zardo—Tenakris Japs.

BALTIMORE

Moran & Mack—Grace Hayes.

PHILADELPHIA

Scanlon, Denno Bros. & Scanlon—Al K. Hall & Co.—Ted Lewis & Band.

PORTLAND, MAINE

Venetian Five—Jack Hanley—Jane & Miller—Zuhn & Drels—Ray Snow & Narine—Frank Dobson & Co.

WASHINGTON

Fridkin & Rhoda—Will & Gladys Ahearn—Mme. Besson—Crawford & Broderick—Van & Schenck.

SYRACUSE

Zeomaster & Smith—O’Connell & Lewis—Lew Cooper—Wood’s Comedy Circus.

CLEVELAND, O.

105th St.—Downey & Claridge—Hazel Green & Band—Butler & Parker.

ORPHEUM CIRCUIT

CHICAGO

State Lake—Hedegus Sisters—Sherman, Van & Hyman—La Vere & Collins.

Majestic—Morgan Dancers—Claudia Coleman—Russell & DeWitt.

DENVER, COLO.

Orpheum—Mildred Harris—Wellington Cross—Merle’s Cockatoos—Yost & Cody—Lola & Sonja—Minstrel Monarchs.

KANSAS CITY, MO.

Main Street—Valley & Cowan—Duffy & Keller—Murray & Volk—Waldron & Winslow—Rassow’s Midgets—Babcock & Dolly.

LOS ANGELES, CAL.

Orpheum—Edith Taliarfero—Harry Fox & Curtis—Jacob & Yoshoff—Staffanob—Harry Carroll & Co.—Bird Cabaret—Lloyd Nevada—Emily Lea & Co.

Hill St.—Sheila Terry—The Show Off—Margaret McKee—Jack Clifford—Billy Beard—Hardy & Voley.

MILWAUKEE, WIS.

Palace—B. C. Hillman—Roy La Pearl.

MINNEAPOLIS, MINN.

Hennepin—Jack & Jessie Gibson—Foley & Lure—York & King—Franklyn, Charles & Co.—Sylvia Clark—Shireen.

SAN FRANCISCO, CAL.

Orpheum—Duncan Sisters—Princess Wahletka—Henri Scott—Stevens & Marshall—Heras & Willis—Joe Rolley & Co.—Tom Smith—Gus Edwards’ Revue.

Golden Gate—Singer’s Midgets—Sandy—Grant & Wallace—Four Camerons.

WINNIPEG, MANITOBA

Orpheum—Hanak Japs—Dave Roth—Anderson & Burt—Schwartz & Clifford—Byron & Broderick—Bae Samuels—Herbert & Date.

F. F. PROCTOR

Week of August 7, 1922

NEW YORK CITY

Fifth Ave. (First Half)—Green & Parker—Mody & Duncan—Carol Girls—Little Cottage—Don Valero Co.—Current of Fun—Canton Five—Bert Walton—Sully & Thomas—Frosini. (Second Half)—Allman & Howard—Mayne Smith & J. Hounds—Lew Wilson—Crisp Sisters Co.—Helen Vincent—The Geillis—Billy Cunningham & Bennett—Marion Murray Co.

VAUDEVILLE BILLS
For Next Week

58th St. (First Half)—D. D. H.—Singing School—Morrisey & Young—Plain John Brown—Bernard & Edwards—Joyline. (Second Half)—Foxworth & Francis—Card & Girls—Margt. Ford.

23d St. (First Half)—Wyeth & Wynne—Foxworth & Frances—Maggie Clifton Co.—Thornton & King. (Second Half)—Clinton & Rooney—Juggline—Willman & Kerwin—Ruloff & Elton—Mulroy & McNeice—Luckle & Harris.

125th St. (First Half)—Dixie Four—Wm. Edmunds Co.—Sherman & Pierce—O’Connell & Lewis. (Second Half)—Jason & Harrigan—Lieut. Thetion Co.—Singing School—Thornton & King.

ALBANY

(First Half)—J. & E. James—Knowles & White—Nevis & Gound—Chung Hwa Four—Stafford & Louise. (Second Half)—Barbette—Wilson & Gould—Kappell—Harry Holman Co.—Melody Revue.

MT. VERNON

(First Half)—Chas. Leonard Fletcher—Tarnan—Margrete & T. White—Fane & Dutton—Downey & Claridge—Frank Sabini Co. (Second Half)—Quixie Four—Weak Spot—Klown Revue—Joe Laurie, Jr.—Dixie Hamilton—Bedford & Winchester.

SCHEECTADY

(First Half)—Barbette—Wilson & Kappell—Harry Holman Co.—Melody Revue. (Second Half)—Jas. & E. James—Douglas & Earl—Nevis & Gould—Chung Hwa Four—Stafford & Louise.

YONKERS

(First Half)—Lucie Thornton Co.—Al Shayne—Crisp Sisters—Shull & Fletcher—Gollis—Connors & Boyne. (Second Half)—Canton Five—Tarnan—O’Connell & Lewis—Scully & Thomas—Adrian.

REDUCE YOUR WEIGHT, write C. M. Rose, 1012 Coal Exchange, Wilkes-Barre, Pa.

ELIZABETH

(First Half)—Jason & Harrigan—Profiteering—Pisano & Bingham. (Second Half)—Ray Kassar.

B. F. KEITH VAUDE. EXCH.

Week of August 7, 1922

NEW YORK CITY

Palace—Jack Donahue—Florence Walton & Co.—Arnold Daly & Co.—“Dreams”—Wilton Sisters—Shaw & Lee—Vincent Lopez & Orchestra—Jos. K. Watson.

Broadway—Fred Andrews & Co.—Bradbury & Scully—Mullen & Francis—Al K. Hall & Co.—Bobbe & Nelson—Elvy St. Leo.

Jefferson (First Half)—Jean La Cross & Co.—15th Regiment Infantry Band—Great Maurice—J. & B. Page. (Second Half)—Blackstone.

Franklin (First Half)—Vivian West & Co.—Bronson & Edwards. (Second Half)—Jean La Cross.

Regent (First Half)—Will & Gladys Ahearn—Harry Hayden—Adolphus & Co.—Weston Models—Crafts & Haley. (Second Half)—Hart & Rose—Harry Hayden & Co.—Marge Coates—Marino & Martin—Bronson & Edwards.

Coliseum (First Half)—Hart & Rose—Mme. Reason—Emil Boreo—Duffy & Sweeney—Buckridge—Casey Co. (Second Half)—Bernard & Garry—Great Maurice.

Fordham (First Half)—Margie Coates—Reed & Selman—Marine & Martin—Ona Munson & Co.—Neator & Vincent. (Second Half)—Dreams—15th Regiment Band—Will & Gladys Ahearn—Moe Duncans—Duffy & Sweeney.

Hamilton (First Half)—Dreams—Buckridge, Casey & Co.—Mullen & Francis. (Second Half)—Reed & Selman—Emil Boreo—Mme. Besson & Co.

BROOKLYN

Orpheum—J. Rosamond Johnson—Raymond Hitchcock—Rice & Newton—Harriet Remple—Diamond & Brennan—Marshall Montgomery—Jack Hanley—Hanlon & Clifton.

Bushwick—Perez & Marguerite—Emma Stephens—Arnold & Weston—Lou Tellegen & Co.—Welch & Norton—Are You Married?—Phil Baker.

ATLANTIC CITY

Melva Sisters—Paul Nolan—Ivan Bankoff—Van & Schenck—Wm. Ebbs—Fritz Scheff—Ben Welch—Nat Nazarro.

BOSTON

Ryan, Weber & Ryan—Juliette Dika—Anderson & Graves—Demarest & Colette—Millership & Gerard—Arthur West—Ted Lewis.

BALTIMORE

Billy Glason—Worden Bros.—Pepita Granados & Co.—Ibach’s Band—Bianca & Grill—The Comebacks—Grace Hayes.

DETROIT

Wilson Aubrey Trio—Gilbert Wells—Novelty Clowns—Claudia Coleman—Connolly & Francis—Belleclaire Bros.—Dave Schoeler & Co.

PHILADELPHIA

Frances Arms—Henri Scott—Johnson & Baker—Tyrill & Mack—Hyams & McIntyre.

RICHMOND AND NORFOLK

Fred Kelly & Bower Twins—Jack Little—Sliding Billy Watson & Co.—Princeton & Watson—Parisienne Trio.

NORFOLK AND RICHMOND

Lloyd & Goode—Wm. Seabury & Co.—Frank Elliott & Babe Latour.

SYRACUSE

The Shattucks—Joe Daniels—Marie & Ann Clarke—Wood—Comedy Mules—Strand Trio.

CLEVELAND

105th St.—Markwell & Gay—Mabel Ferrer—Wilson & Kelley—Jack Norworth—Roger Grey & Co.

WASHINGTON

Raymond Wilbert—Maud Earl—Vokes & Don Moore & Jayne—Margaret Severn—Irene Franklin—Moran & Mack—Gier’s Musical Ten.

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Washington St. (First Half)—Bolger Bros. (Second Half)—Jeannette & Shields—Ben Smith—Cevens Troupe.

PATERSON

(First Half)—Singing School—Morrison & Young. (Second Half)—Joyline.

NEW BEDFORD

(Second Half)—Mildred Parker—Van & Vernon—Bob Albright—Linn & Miller.

LYNN, MASS.

(First Half)—Mildred Parker—Van & Vernon—Bob Albright—Linn & Miller. (Second Half)—Elray Sisters—Kay Neilan—Col. Jack George Duo.

SHENANDOAH, PA.

(First Half)—Anthony & Adams—Harmony Trio—Johnny Dove—Three Crompton Girls. (Second Half)—Paul Mix—Wheeler & Delay—Arthur Hall Co.—Capps Family.

HAZELTON, PA.

(First Half)—Paul Mix—Wheeler & Delay—Arthur Hall Co.—Capps Family. (Second Half)—Anthony & Adams—Harmony Trio—Johnny Dove—Three Crompton Girls.

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Direction—LEW GOLDER

LANCASTER, PA.

(First Half)—Sultan—Camplain & Bell—Reed & Tucker—Eight Blue Demons. (Second Half)—Jack McGowan—Syncopated Seven.

SCRANTON, PA.

(First Half)—The Faynes—Jim & F. Bogard—Taxis—Hawthorne & Cook. (Second Half)—G. & J. Macey—Goodwin & Dobson—Jack Morgan Co.—Joe Browning—Scanlon, Denno Bros. & Scanlon.

ELMIRA, N. Y.

(First Half)—Naryfys—Cliff Green—Douglas & Earl—Weston & Marion. (Second Half)—Mae Miller Co.—Dalton & Craig—Peggy Brooks—Eight Blue Demons.

PITTSBURGH, PA.

Aeroplane Girls—Dana & Loehr—Thanks—Kelly & Fid—Gordon—Hayes & Hendricks—Perloff’s Gypsies—Billy Shone Louise—Zemeter & Smith.

HOLYOKE, MASS.

(First Half)—Reddington & Grant—Helen Vincent—Jean Morgan—Pierce & Ryan—Beth Berl Co. (Second Half)—Hazel Moran—Evelyn Cunningham—Arnold & Weston—Conlin & Glass—Harry Breen.

NEW BRITAIN, CONN.

(First Half)—Lawton—Farrell & Oens—Josie Heather Co.—Cooper & Ricardo—Syncopated Seven. (Second Half)—Almont & Dumont—Sherman & Rourke—Leona Hall’s Revue.

NEW YORK CITY

(First Half)—Therney & Donnelly—Innis Bros.—Tan Arakis. (Second Half)—Stanley & Dorman—Lee Kids—Dotson.

NEW LONDON, CONN.

(First Half)—Therney & Donnelly—Innis Bros.—Tan Arakis. (Second Half)—Stanley & Dorman—Lee Kids—Dotson.

MORRISTOWN

(First Half)—Barnold’s Dogs—Alton & Allen—Macart & Bradford—Lyons & Yocco.

TRENTON, N. J.

(First Half)—Lawton—Farrell & Oens—Josie Heather Co.—Cooper & Ricardo—Syncopated Seven. (Second Half)—Almont & Dumont—Sherman & Rourke—Leona Hall’s Revue.

NEW BRITAIN, CONN.

(First Half)—Therney & Donnelly—Innis Bros.—Tan Arakis. (Second Half)—Stanley & Dorman—Lee Kids—Dotson.

NEW YORK CITY

(First Half)—Therney & Donnelly—Innis Bros.—Tan Arakis. (Second Half)—Stanley & Dorman—Lee Kids—Dotson.

NO. ADAMS, MASS.

Three Barnard Girls—Frieda & Anthony—Deno Sis. Thibault Cody.

CONEY ISLAND, N. Y.

Henderson’s (First Half)—Lilly Kovacs—Neil McKinley—Kennedy & Berrie—Lyons & Yocco—Devlin’s Revue. (Second Half)—Frank Worth Co.—Tierney & Donnelly—D. H. Howard & Clark.

MONTREAL, CANADA

Frank Dobson—Venetian Five—Zuhn & Dreiss—Jane & Miller—Snow & Marine—Nayson’s Birds.

PITTSBURGH, PA.

(First Half)—Neff & Rankin—Applegate & Mack—Peters & Buff—Monahan Co. (Second Half)—Mabel & Fay—Bryant—Harry Watkins—Reed & Tucker.

POLI CIRCUIT

Week of August 7, 1922

SPRINGFIELD

Palace (First Half)—Sylvia Mora & Reckless Duo—Princess Winona—Stanley & Birnes—Eddie Ross—Billy Sharp’s Revue. (Second Half)—Shelby Trio—Wm. Moore Co.—Edna Aug Co.—Morris & Shaw—Josephine Amorus Co.

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3



MAXWELL SHOW COMPLETE

The roster for Joe Maxwell's show on the Columbia Circuit was announced this week, and will include the following principals, as well as a chorus of eighteen. Joe Myron, Claire Tone, Marguerite Evans, Almira Sessions, Leslie Clare, Will Rogers, Vee and Bee, Grant and Adair, Alvia Baker, Richard Heckerson, Jack Lewis, Joe Maxwell's Serenaders. Maxwell will produce the show, which will have music by Percy Wenrich, lyrics by Edward Madden, and the dance numbers which will be staged by Dave Bennett.

The show will be known as Maxwell's Varieties of 1922.

"BIG FUN" CAST COMPLETE

The cast signed by Bob Travers for the "Sliding" Billy Watson "Big Fun" show on the Columbia Circuit includes "Sliding" Billy Watson, Inez De Vergier, Ben Howard Platt, Frank Mallahan, Joe Manning, Ethel DeVeau. There will be several more but the contracts had not been signed at the time of going to press. Bob Travers will manage the show and Harry Abbott will be the business manager. Jim Galvin musical director.

BRAGDON WITH "CHUCKLES"

Jean Bedini signed Cliff Bragdon last week as principal comedian for "Chuckles" this season on the Columbia Circuit, also Norma Barry. Bragdon and Miss Barry were with Sam Howe last season and the season before. They were with the "Million Dollar Dolls" for three years previous to that.

"JAZZ BABIES" REHEARSING

George Peck's and Matt Kolb's "Jazz Babies" start rehearsals at the Star, Brooklyn, next Monday. Their "Follies and Scandals" start rehearsing at the same place the following Monday. The "Jazz Babies" are booked to open the Star on the Mutual Circuit Saturday night, Aug. 26, and will play there all the following week.

MARIA COMPTON IN ACT

Marcia Compton, last season with the "Frank Finney Revue," is now with Billy Sharp's "Dancing Shoes," a vaudeville act of four boys and Miss Compton.

BUNNY LLOYD SIGNS

Bunny Lloyd signed a contract with Pack & Kolb as soubrette for their "Follies and Scandals" show on the Mutual Circuit.

CHAPLIN'S MOTHER CAN STAY

Secretary Davis of the Department of Labor this week issued a permit to Mrs. Hannah Chaplin, mother of Charles and Sydney Chaplin, by which she is allowed to remain in this country for another year. Mrs. Chaplin, who is here receiving medical treatment, is the victim of shell shock, which is supposed to have affected her mind. An investigation has been ordered to determine whether or not she is responding to treatment.

CLUB TO GIVE RECEPTION

A welcome home gathering in honor of the return of Jean Bedini and Bobby Clark will be held in the rooms of the Burlesque Club Thursday night. Big times are expected and a fine reception will be given these two members of the club after their successful trip in London. Their reception is to be given by the club and only members will be admitted. A large crowd is expected.

GORECY IN PRODUCTION

Bernard Gorcey, who is under contract to appear with J. Herbert Mack's "Maids of America" on the Columbia Circuit this season, has notified Mack that he will not go with the show. He is playing with "Abie's Irish Rose." Jack Shutta has been engaged to play his part in the "Maids of America." They started rehearsals Monday.

"FOOTLIGHT FOLLIES" CAST

The roster of Charlie Taylor's "Footlight Follies" on the Mutual Circuit includes Billy Barry, Sammy Spears, Beatrice Rogers, Mattie DeLece, Josie Dennis, Lee Allen, Eddie Hart, Seyon and Garner. Executive staff: Charles Taylor, manager; Charles Emmett, musical director, and J. H. McCarty, carpenter.

MATT KOLB RETURNS

Matt Kolb returned to New York Monday from his trip to Ohio. He is now arranging to produce several shows on the Mutual Circuit.

IDA BLANCHARD IN PANAMA

Ida Blanchard, former soubrette in burlesque, left New York for Panama Saturday, where she is booked to appear in cabaret at the Metropole Hotel.

CAPLIN WITH "FLAPPERS"

Vic Caplin, juvenile, is rehearsing with Rube Bernstein's "Broadway Flappers" in place of Richy Craig, Jr.

TAKES OVER RUSSIAN OPERA

S. Hurok has taken over the management in the Russian Grand Opera Company which recently appeared at the New Amsterdam Theatre, New York, and will arrange its program of operas as well as reorganize the company, whose tour for the coming season he is now planning. He has engaged as new principals, Nina Gusova, Zina Ivanova, Maria Zelenovo, and Victor Vassilev.

The repertoire of the company, numbering sixteen of the more important Russian operas, will be augmented by seven, none of which has yet been presented in this country. They are Moussorgsky's "Kouvenschina," Glinka's "Russian and Ludmilla," one of the earliest works of a pioneer of the "nationalistic" school; Rimsky-Korsakoff's "Sadko," excerpts of which are familiar to concertgoers and followers of the Russian Ballet; Rubenstein's "Nero," rarely produced even in its native land; Tschaikowsky's "Mazeppa," the popular overture of which is frequently met with on concert programs, and two works of composers comparatively unknown here—"Camorra," a comic opera by Esposito, an Italian making his home in Moscow, and "A Night of Love," a burlesque-potpourri of a number of standard operas by the modern composer Valentino.

BAILEY AND COWAN'S NEWSPAPER

A new daily newspaper, called the New York Daily Ledger, is soon to make its appearance under the editorship of Cowan and Bailey. "The New York Daily Ledger" is an idea conceived and carried out by this vaudeville team, which carries in shrieking headlines the news that "Theatrical World Shocked," and tells about the "Sensational Arrest of Bailey and Cowan, Headliners on Keith and Orpheum Circuits."

It is printed on regular newspaper stock, and full of items, each one a different one, about Bill Bailey, Lynn Cowan and Estelle Davis, in addition to a large photograph of each. All the items, written by Lynn Cowan, are in the regular newspaper style. Bailey and Cowan have had several thousand printed and intend to distribute them in all the cities where the act will appear. It makes a novel, and energetic press stunt, characteristic of this act.

ARNOLD STAGING REVUE

Billy Arnold is producing a revue called "The Moulin Rouge Society Circus," which will open on September 1st. Harry Walker is staging the piece, which he also booked. In the cast are Lesley Twins, Frank Blyler, Mickey Addy and others.

\$3,000 A WEEK FOR PAULINE

Pauline Fredericks receives \$3,000 a week from A. H. Woods, that manager stated last week when interviewed with regard to his recent statement to the effect that actors' salaries must come down.

"When in a recent issue of the Equity Magazine I suggested that salaries of actors be revised downward on a pre-war basis," he said, "I had in mind the rank and file of the profession. I did not, in the first place, say that I personally was going to start this reduction, nor did I say anything about cutting the salaries of such players who have achieved special distinction and whose services therefore have a unique and extraordinary value.

"I see that John Golden speaks of 'specialists' who receive from \$250 to \$350 a week! 'Specialists' of that salary must be a distinct type, for I have never heard of them and I have never engaged any."

"The 'specialists' who have appeared in my plays were the kind of 'specialists' whose salaries made \$250 and \$350 a week seem like small change. To me actors receiving what Mr. Golden is pleased to call the salaries of 'specialists' are actors who constitute the rank and file of the profession and who have no special ability or reputation that warrants an extraordinary demand for their services.

"It is a cut in the salaries of this group that I advocated for the general good of the theatre because I believe present conditions in the theatre warrant it. It would mean more employment for actors of this class.

"Mr. Golden knows very well that I have done more than any manager in America to boost the salaries of actors. Other managers have often told me that I positively hurt the business by paying actors so much money."

"My record in this respect is open to anyone who cares to examine my balance sheets. I am willing to wager that my records would show that I have paid as big aggregate salaries for one production as some managers have for two, assuming that the casts are of the same size."

"Where Mr. Golden has the advantage over me is in producing rural plays that require a type of actor not in demand between Golden productions. Two hundred dollars a week seems a lot of money for an actor like that."

"Moreover, I shall continue to pay salaries—and when I say salaries, I mean real salaries—for real specialists of the stage, and I think everybody knows by this time that I don't care how much I pay so long as I get what I go after."

RAINBOW AND MOHAWK

20th Century Indians—Featuring Miss Rainbow—The 20th Century Squaw.

THIS YEARS BIG WALTZ HIT IS
Three O'Clock in the Morning
 That Entrancing Melody You Hear Everywhere

NEW ACTS AND REAPPEARANCES

DUFFY AND SWEENEY

Theatre—Hamilton.
 Style—Comedy.
 Time—Fourteen minutes.
 Setting—In one.

Every one knows the old adage, "You can't teach an old dog new tricks." We mention this because it brings up the question, "How old are Duffy and Sweeney?" Not the act, but the individuals.

We ask the question because we wonder why they are doing their old act again, after their former experience with it. The routine is practically the same as it was several seasons ago, even down to the "box of scars" gag, the falls, the lollipop bit and the "hoke" ukuleles. A few bits from Duffy's "Horrors" are used in this act.

Jimmy Duffy is a very clever chap. And Fred Sweeney is no dumbbell himself. Duffy showed his ability in some of the acts he has written, and with Frank Fay at the Vanderbilt Theatre, in the "intimate concerts."

To an audience of actors, or people in show business, the business done by Duffy and Sweeney is very funny. But a lay audience doesn't know what it is all about.

It is really regrettable, because as hokum performers, it is doubtful whether there is another team in vaudeville as clever as these two are. Then why hinder themselves with an act that is way below their abilities?

This act may do well, but judging from the manner in which it formerly went, we doubt it. With a better act, in which they could show themselves to the lay public to be as clever as the profession knows them to be, they could top bills and be worthy of any spot given to them. G. J. H.

FRANK WORK AND CO.

Theatre—Proctor's 125th Street.
 Style—Acrobatic.
 Time—Ten minutes.
 Setting—Full stage (special).

"Three o'Clock in the Morning" is given as the billing of this act, for apparently no other reasons than because the woman assistant to Frank Work sings that number which is the country's sensational song hit. The man does a routine of tumbling stunts, doing his work well. A good opener or closing turn for the small time. G. J. H.

VIRGINIA BRAMBLETT TO WED

CARLISLE, Ky., Aug. 7.—Virginia Bramblett will be married in this city on August 30 to C. F. Ramey, a non-professional, of Berkeley, Cal. The couple will make their home in that city. Miss Bramblett was formerly in vaudeville, where she appeared in a single violin act.

WM. E. BENCE & CO.

Theatre—23rd Street.
 Style—Comedy playlet.
 Time—16 minutes.
 Setting—Special.

This act carries a special drop in "two," showing the office of a Chinese Cabaret. Bence is assisted by two women in the act which is entitled "An Oriental Offering." One of the women does characters, the other does straight and Bence plays the Chinaman. The character woman opens the act with a number in Chinese attire after which Bence and the straight woman come on and go into a routine of talk. The straight expects a girl from the country and asks the Chinaman to put her to work at the Cabaret. The straight sings a ballad in fair voice, after which the character woman comes back in "rube" attire, and puts over an eccentric dance in good style. Bence comes in with a Musette and tells the audience that he will play any number they request. He uses the same number for every request. Here the act drags and the time used in the bit should be cut down. The two women come back, this time the character woman is attired in a soubrette dress and she plays a piano accordion, while the other woman sings "Maggie," and Bence dances.

The act plays fast with the exception of the one spot. Bence as the Chinaman plays the character well, and got plenty of solid laughs with his comedy. The two women play the parts assigned them in good style. The act can hold an early spot on any bill. S. H. M.

EARLE AND MATTHEWS

Theatre—Jefferson.
 Style—Song and dance.
 Time—Fifteen minutes.
 Setting—In one."

The girl in the act wore male attire for the first two numbers, the second being done as an inebriate by her, and she wore the evening clothes well, singing and dancing equally well.

After their opening numbers, the man did a single, consisting mostly of a dance that followed a short song. The girl followed, clad in a becoming lavender gown, and sang a series of introductory verses to several dancing bits by the man, who entered and exited through a flap in the drop. Impersonations of dances done by the natives of different countries followed. Some clothes representing the different nationalities were worn each time to give the offering a touch of burlesque.

They closed with another song and dance, going over very good. The man is energetic, and certainly ambitious in his style. There is no reason why they shouldn't make the bigger houses in time. M. H. S.

TO PRODUCE "THE WARNING"

"The Warning," a new play by Thomas F. Fallon, based on "The House of Fear" by Wadsworth Camp, will be produced by Messrs. Goldreyer and Mindlin. They will produce it under the name of Mindgold, and place into rehearsals this week. In the cast will be Anne Mason, Marion Lord, Henry Mawbray and Clarence Derwent.

THREE TANGERINES GOING OUT

Ben Forrester has been engaged as manager of the Number 3 "Tangerine" company, which is scheduled to open in New England this month. The original company, now at the Casino, will go to Chicago, and the Number 2 company, which will tour to the Pacific Coast, will not open until October.

A Mid-Summer Suggestion

Although the sultry days of August are here, the refreshing styles in the I. Miller Shoe Shops urge Milady to visit, admire and buy.

I. MILLER
 Feminine Footwear

562 Fifth Avenue
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Swanee River Moon *Swanee River Moon* *Shin - ing - on my lab - in duet*

Everybody's talking about

SWANEE RIVER MOON

THE BIG WALTZ SONG HIT

HEAR IT NOW ~

"You can't go wrong with any Teist' song"

PAUL SLAYER WITH DALEY SHOW

Paul Slayer will do the advance work for Ed Daley's "Lena Daley and the Broadway Brevities" this season instead of John Dow. Slayer has been managing the Seventy-seventh Street Theatre, a large feature picture house on Broadway, the past three years.

NEW CAST AT OLYMPIC

The cast at the Olympic this week includes Johnny Weber, Harry "Hello Jake" Fields, Dixie Mason, Ethel De Veau, Eleanor Wilson, Raymond Paine and Wenn Miller.

LILLIAN TRAVERS MARRIES

Lillian Livingston Travers, daughter of Pearl Livingston, was married to H. Lester Startz, a nonprofessional of this city, in St. Andrews Church, New York, by the Rev. Dr. Sheldon, on August 2. Mr. and Mrs. Abe Olman acted as best man and bridesmaid. Mrs. Startz will remain with the Al Reeves act, temporarily.

LEO HOYT TO DO ACT

Leo Hoyt will start rehearsal of a new act called "The Three Mile Limit." There will be five people in the act, which is booked over the Keith time.

"HELLO GOOD TIMES" CAST

The roster of John G. Jermon's "Hello Good Times" includes Nat (Chick) Haines, Pat Patterson, Louis Wright, Fay Tunis, Lew Rice, Belle Belmont, Jimmy Slater and Wenn Miller. Frank Livingston, manager, Chas. Ropp, carpenter and Curley Bowen, musical director.

REDELSHEIMER BOOKINGS

Lou Redelsheimers bookings at the Gayety, Philadelphia, this week includes George Broadhurst, Lew Lederer, Billy Shuller, Rene Vivian, Mabel LaMond and Grace Howard.

ESTELLE NACK SIGNS

Estelle Nack is soubrette of Hurtig & Seamon's "Bowery Burlesquers." Miss Nack was with "Puss Puss" on the American Circuit last season.

YOKEL WITH MUTUAL

Alex Yokel is the press agent of the new Mutual Burlesque Association.

CLIFF BRAGDON

signed with Jean Bedini for "CHUCKLES" on the Columbia Circuit as principal comedian

NORMA BARRY

also signed with same show.

CHORUS GIRLS WANTED

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JOE MAXWELL'S VARIETIES OF 1922

A musical-comedy-revue, including Joe Maxwell's original idea

The Ladies' Reducing Parlor

and

The sensational Dramatic Playlet by Alice Leal Pollock

The Stool Pigeon

All music specially written by Percy Wenrich. Lyrics by Edward Madden. Dances by Dave Bennett.

The most stupendous production and biggest show ever played on any popular priced circuit. Opening at Hurtig & Seamon's theatre, 125th St., New York, on August 28.

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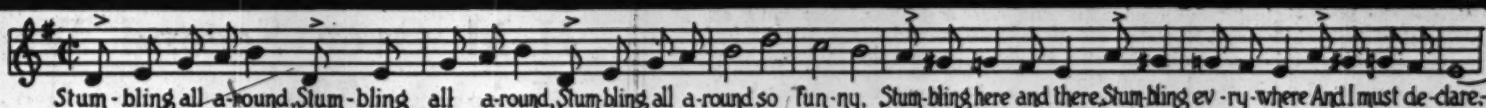
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"You can't go wrong.
With any FEIST song."

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VANCOUVER, B. C.

Page & Green—Fulton & Burt—Lerner Trio—Gallarini Sisters—Walter Weems—Alexander the Great.

TACOMA, WASH.

Gordon Wilde—Ward & King—Sybil Johnson's Juvenile Dancers—Bob Willard—Indoor Sports.

PORTLAND, ORE.

Three Belmonts—Crane Sisters—Willard Jarvis Revue—Caledonian Four—Willard Mack & Co.

TRAVEL

Victoria & Dupree—Charlie Murray—Springtime Frivolities—Ferry Corvey—Lips & Emerson.

SAN FRANCISCO

The Dress Rehearsal—Fred Berrens—Parish & Peru—Homer J Sisters—Dans Artistiques.

OAKLAND, CAL.

O'Hanlon & Zambouni—Bob Pender Troupe—Jim Thornton—Pettit Family—Coasia & Verdi.

LOS ANGELES, CAL.

Schlicht Marionettes—Judson Cole—Mile. Rhei Co.—Britt Wood—“Love Nest.”

SAN DIEGO, CAL.

Lockhart & Laddie—Byron & Haig—Carl Mc Culloch—McLellan & Carson—Billy Bouncer Circus—Marion Gibney.

LONG BEACH, CAL.

Padtages Opera Co.—Emily Darrell—Rulowa Ballet—Lipinski's Dogs—Jones & Crumley.

SALT LAKE CITY, UTAH

Emile & Willy—Callahan & Bliss—Royal Revue—Telaak & Dean—Ou, Boy.

OGDEN, UTAH

Will Morris—Nada Norraine—Robert McKim Co.—Four Byron Girls—La France & Byron—John Elliott & Girls.

DENVER, COLO.

The Pickfords—Bowman Bros.—Clinton & Capell—Whipple Huston Co.—Novelle Bros.

COLORADO SPRINGS AND PUEBLO, COLO.

Brown & De Lue—Early & Early—Seymour & Jeannette—Jack Conway Co.—Clark & Verdi—Erford's Oddities.

OMAHA, NEB.

Hori & Nagami—Beeman & Grace—Hibbit & Malle—Powell Quintet—Lulu Coates Co.

KANSAS CITY, MO.

Mrs. Romey Jansen—Walter Brower—Craig & Holdsworth—Kuma Four—Ford & Price—Chas. Rogers Co.

MEMPHIS, TENN.

Mole, Jesta & Mole—Four Popularity Girls—Nelson & Madison—Everette's Monkeys—Cosmopolitan Dancers—Mack & Lane.

MARCUS LOEW CIRCUIT

Week of August 14, 1922

NEW YORK CITY

American (First Half)—Xio Duo—Bert & Vera Morrissey—Selbini & Nagel—Warren & O'Brien—Stepping Around—Thornton Sisters—Billy Miller & Co.—Raynor & Merritt—Yoho Japs. (Second Half)—Martin & Boise—Katherine Stang & Co.—Stanley, Tripp & Mowatt—Jans & Whallen—Morin Sisters—Louis London—Lowell, Drew & Co.—McCoy & Walton.



Boulevard (First Half)—Joe Kels—Adams & Thompson Sisters—Chas. & Sadie McDonald—Sally Fields. (Second Half)—Margot & Francoise La Forge & Mansfield—Homer, Miles & Co.—Krans & White—Kola & Jackson Co.

Dolancey Street (First Half)—Margot & Francois—May McKay & Sisters—McCormack & Winehill—Morgan & Gray—Taylor, Macy & Hawks—Kola—Jackson Co. (Second Half)—Klo Duo—Bunin Sisters—Raynor & Merritt—Henry B. Toomer & Co.—Walters & Gould—Daly, Mack & Daly.

Grosley Square (First Half)—Rekoma—Wilcox & Bernard—Jane & Whalen—Lida McMillan & Co.—Libby & Sparrow. (Second Half)—Thornton Sisters—Taylor, Macy & Hawks—Billy Miller & Co.—Howard & Lewis—Black & White.

National (First Half)—Noel Lester & Co.—Rose Allen—John Jess & Co.—Harry Antrine—Zaza & Adele. (Second Half)—Paul Shine & Co.—Rodinoff—Lewis & Rogers—Tolman Revue.

Orpheum (First Half)—Wonder Seal—Bunin Sisters—Walters & Gould—Hal Johnson & Co.—Klein Bros. (Second Half)—Joe Kels—Clifford & Leslie—Chas. & Sadie—McDonald—Renard & West—Libby & Sparrow.

State (First Half)—Foley & Spartan—Katherine Stang & Co.—Coughlin & Taylor—“Putting It Over”—Cliff Edwards. (Second Half)—Kafka & Stanley—Edwards & Allen—Selbini & Nagel—Cliff Edwards—Carnival of Venice.

BROOKLYN

Fulton (First Half)—Clifford & Leslie—Lowell, Drew & Co.—McCoy & Walton—Four Fantinos. (Second Half)—Yoho Japs—Officer Hyman—John Jess & Co.—Weber, Beck & Frazer—Theiss Revue.

Gates (First Half)—Kafka & Stanley—Officer Hyman—Homer Miles & Co.—Eckert & McDonald. (Second Half)—Rekoma—Adams & Thompson Sisters—Morgan & Gray—Harry Antrine.

Palace (First Half)—Black & White—Driscoll, Long & Hughes—Lewis & Rogers—Theiss Revue. (Second Half)—Wonder Seal—Rose Allen—Hal Johnson & Co.—Warren & O'Brien—Stepping Around.

Victoria (First Half)—Paul Shine & Co.—La Forge & Mansfield—Henry B. Toomer & Co.—Weber, Beck & Frazer—Theiss Revue.

Lincoln Square (First Half)—Daly, Mack & Daly—Flo Ring—Rudinoff—Kranz & White.

(Second Half)—Foley & Spartan—May McKay & Sisters—Lida McMillan & Co.—Sally Fields—Gypsy Singers.

BOSTON

(First Half)—Florence Perry—Nick & Gladys Vergo—Chas. Mack & Co.—Walsh, Reed & Walsh—Frear, Baggott & Freadar. (Second Half)—Yoho Japs—Officer Hyman—John Jess & Co.—Weber, Beck & Frazer—Theiss Revue.

MONTRÉAL

Van & Emerson—Wahl & Francis—Roberts & Boyne—Tom McRae & Co.—Yachting.

OTTAWA

Franchini Bros.—Monte & Lyons—Frank Cornell & Co.—Grace Cameron—Cameo Revue.

PROVIDENCE

(First Half)—Collins & Dunbar—Mack & Reading—Frear, Baggott & Bunce—A Perfect Day—Lew Hawkins—Kanazawa Boys. (Second Half)—Florence Perry—Nick & Gladys Vergo—Chas. Mack & Co.—Walsh, Reed & Walsh—Frear, Baggott & Freadar.

TORONTO

Cowboy Williams & Daly—Alf. Ripon—Eddie Clark & Co.—Wilson & Kelly—Gerber Revue.

BALTIMORE

Bernard & Edwards—Jeff Healy & Co.—Jennings & Dorney.

NEWARK, N. J.

Donalds Sisters—Kennedy & Davis—Jack Walsh & Co.—Haig & LaVere—“Road to Vaudeville.”

SPRINGFIELD, MASS.

(First Half)—Helen Miller—Edwards & Allen—Renard & West—Gypsy Singers. (Second Half)—Noel Lester & Co.—Patsy Doyle—Four Higgle Girls—Eckert & McDonald.

CHICAGO KEITH OFFICE

Week of August 14, 1922

CINCINNATI

Palace—Anne Vivian Co.—Georgia Howard—Jow & Martin Kennedy—Boyce Combe—“Juvenileity”—Eddie Foy—Warner Amors Trio.

DETROIT

La Salle (First Half)—Royal Syndey—Al & Mabelle Joy—Mme. Doree Co.—Colvin & O'Connor—Lamont Trio. (Second Half)—Margaret Hastings.

DAYTON, O.

Keith's (First Half)—Sankus & Silvers—Margaret Hastings—Newhoff & Phelps—Picard's Seals. (Second Half)—Al Mabelle Joy—Allman & Harvey—Knight and His Knave.

GRAND RAPIDS

Ramona Park—Sterns—Gill Wells—Olcott & Mary Ann—Four Pearls—Ball & Moore—Venita Gould.

LOUISVILLE

Keith's (First Half)—Vanderbilts—Allman & Harvey—Artists' Dream—Knight and His Knave. (Second Half)—McLeyer & Hamilton—“Let's Go”—Newhoff & Phelps—Picard's Seals.

ORPHEUM, JR.

Week of August 14, 1922

KANSAS CITY, MO.

Globe (First Half)—Dancing Hagens—Ming Toy—Wm. Morrow & Co.—Sels Bros. (Second Half)—Hart & Francis—Farnell & Florence.

TOPEKA, KAN.

Novelty (First Half)—Walser & Lee—Claire Hanson & Boys. (Second Half)—Dancing Hagens—Ming Toy—Wm. Morrow & Co.—Sels Bros.

GREEN BAY, WIS.

Orpheum (Second Half)—Larry Comer.

KENOSHA, WIS.

Orpheum—Cleora Miller Trio—Roy La Pearl.

FREEPORT, ILL.

Lindo (Sunday)—Davis & Sanford.

OMAHA, NEB.

Empress (First Half)—Hart & Francis—Farnell & Florence. (Second Half)—Jack & Mary Graham—Singing Three.

NORFOLK, NEB.

New Grand (Aug. 13)—Will Sternad. (Aug. 18-19)—Awai—Malumby & Reynolds—Morales Bros. & Daisy.

SOUTH BEND

(First Half)—Melotte Duo—Creeden & Davis—Joe Thomas Saxophone. (Second Half)—Lester Brow—Doree's Celebrities—Jack Benny—Robbie Gordone.

SOUTH BEND

Barnes, Al. G., Show—Harrisburg, Pa. 9; Altoona, 10; Johnstown, 11; McKeesport, 12.

Gollman Bros. Circus—Spring Valley, Minn., Aug. 9; Tomah, Wis., 10; Merrill, 11; Wausau, 12; Antigo, 14; Shawano, 15; Menominee, Mich., 16; Chilton, Wis., 17; Hartford, 18; Berlin, 19; Mechanicville, 19.

Hagenbeck Wallace Shows—Petoskey, Mich., 9; Cadillac, 10.

Main, Walter L.—New Brunswick, N. J., 9; Elizabeth, Pa., 10; Newton, 11; Stroudsburg, 12; Easton, Pa., 14; Plainfield, N. J., 15; Englewood, 16; Newburgh, N. Y., 17; Catskill, N. Y., 18; Mechanicville, 19.

Ringling Brothers, Barnum and Bailey Combined—Winnipeg, Manitoba, 9; Brandon, Man., 10; Regina, Sask., 11; Saskatoon, 12.

Robinson, John—Sells-Floto Shows—Tacoma, 9; Portland, Ore., 10-11; The Dalles, 12; Boise, Idaho, 14; Shoreline, 15; Pocatello, 16; Logan, Utah, 17; Salt Lake City, Utah, 18; Ogden, 19.

CIRCUS

Barnes, Al. G., Show—Harrisburg, Pa. 9; Altoona, 10; Johnstown, 11; McKeesport, 12.

Gollman Bros. Circus—Spring Valley, Minn., Aug. 9; Tomah, Wis., 10; Merrill, 11; Wausau, 12; Antigo, 14; Shawano, 15; Menominee, Mich., 16; Chilton, Wis., 17; Hartford, 18; Berlin, 19; Mechanicville, 19.

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ROOF FOR CARLIN'S ARENA

BALTIMORE, Md., Aug. 7.—The roof which was being built over Carlin's Arena has been completed, and the finishing touches are being put upon it now. The

Arena has been the home of DeWolf Hopper's Company, presenting a revival of the Gilbert and Sullivan operas. Business has been hampered by the fall of rain and the roof was put on in order to remedy this condition. Lighting equipment is also being installed. This week the company is presenting "The Yeomen of the Guard." The company lost several performances of "The Mikado," due to rain, and the piece is to be put on again the week of August 14th.

NEW FILM CO. FORMED

The organization of a new film concern to be known as International Pictures of America, Inc., was announced this week by William A. Brady, who stated at the same time that he was "not as yet actively interested" in it. The new motion picture combination is to have "a Board of Directors comprising bankers in New York who have powerful interests abroad, and other men of financial standing, representing the picture industry in every nation of importance."

The corporation's business will be "to sell in the United States and Canada, nothing but foreign-made pictures," and also "to find an outlet abroad for films turned out here by independent producers."

ACTOR HURT IN MOB SCENE

Frederick Williams, seventy-three, an actor, collapsed Saturday evening in a surface car at the Manhattan end of the Brooklyn Bridge, and was taken to the Beckman Street Hospital suffering from injuries he said he received while working in a picture that day at the studio of the Mastodon Moving Picture Company in Glendale. Williams, who lives at No. 244 East Forty-sixth street, was treated at the hospital for cuts on both hands and bruised forehead, nose and left leg. He said that he was hurt in a rush in a mob scene staged at the studio and had been treated in an emergency medical station there. He was on his way home when he collapsed.

"GINGER BOX" OPENING DELAYED

The opening of the "Ginger Box" revue at the Greenwich Village Theatre originally scheduled for last week has again been postponed and according to an announcement made at the theatre will probably be seen for the first time the latter part of this week.

L. J. K. HEIL says MADISON'S BUDGET No. 18

is intended for every one in the profession whose business is to make audiences laugh. I don't care whether you are a vaudevillian, minstrel, musical comedy star, "rep" actor or medicine show or circus performer, you will get big fun dividends out of MADISON'S BUDGET No. 18. It contains a generous assortment of James Madison's latest monologs, double acts of all sorts, parades, 200 single gags, minstrel first-parts and finale, a one-act musical comedy "tab," etc. Price ONE DOLLAR—and some dollar's worth, believe me. Send orders to L. J. K. HEIL, 162 Third Avenue, New York.

KARYL NORMAN

(Creole Fashion Plate)

Just starting my tour over the Orpheum Circuit. Opened last week at the Majestic Theatre, Chicago, during the street car strike and scored the biggest hit seen at this theatre in weeks.

MAJESTIC

(Chicago)

Although the Majestic had many good names on this week's bill Karyl Norman registered the biggest hit seen at this house in weeks. You can't get away from the fact, that Karyl Norman is a showman. The way this boy puts over

his numbers is classic. Norman's set is rich in color and his wardrobe had the feminine part of the audience gasping. They showed their appreciation of his efforts by thunderous applause and he stopped the show. Just had to beg off.—N. Y. Clipper.

BANNER PRICES REDUCED

With the release of seven of the records on the Banner list for September, comes the announcement of a reduction in Banner records in the wholesale price so that they sell for 30c each on orders for 100 or more records, including only solid boxes containing 10 of the same title, and 31c each in lots of 100 or more assorted records (broken boxes) and 32c in lots of less than 100 records assorted. The reason for the reduction is announced as being due to a reduction in the manufacturing costs.

The numbers released on August fifth are: 1085-1087-1088-1092-2052 and 2060, balance of September releases to be out on August 20th. The September list contains the following records: 1085, "Listening on the Radio"—"Blue Eyed Blues"; 1086, "Georgette"—"Who'll Take My Place When I'm Gone"; 1087, "My Cradle Melody"—"It's Up to You"; 1088, "The Sneak"—"Through the Night"; 1089, "Dancing Fool"—"Don't Bring Me Posies"; 1090, "Hot Lips"—"You Can Have 'Em I Don't Want 'Em Blues." All of the above are dance records.

Popular vocal numbers are: 1091, "Sweet Indiana Home"—"My Cradle Melody"; 1092, "Mary Dear"—"Only a Smile from You"; 1093, "Send Back My Honeymoon"—"I've Got to Cool My Doggies." (Luvile Hegamin and Blue Flame Band.)

Five additional records are comedy, Hawaiian, operatic and march records.

The town's principal topic of conversation is

HAMTREE HARRINGTON

The vest pocket Bert Williams, the principal comedian in "Strut Miss Lizzie," at the Earl Carroll theatre.



LEO ARCH AND VEDA LORETTA
IN TEN MINUTES OF SINGING AND ACROBATIC DANCING

LOWE CIRCUIT

BILLY GASTON & CO.
In his fairy tale, "IN YEARS TO COME"

ATTENTION, VAUDEVILLE ACTS

New England's leading Independent Agency. Good Vaudeville Acts Wanted. Short Jumps.
JOHN QUIGLEY THEATRICAL AGENCY, INC.
184 Boylston St., Boston, Mass.

Held Over Second Week Majestic Theatre, Chicago

CAMEO'S SEPTEMBER LIST

The Cameo Record Corporation's list for September at the present time contains a list of nine popular dance and vocal records. They are: 247, "Nobody Lied"—"Just Because You're You"; 248, "Neath the South Sea Moon"—"Rose of Bombay"; 249, "Mary Dear"—"Little Sunbeams"; 250, "Why Should I Cry Over You"—"Down Old Virginia Way"; 251, "Georgette"—"It's Up to You"; 252, "Parade of the Wooden Soldiers"—"Say It While Dancing"; 253, "The Sneak"—"Truly"; 254, "I've Got What It Takes, But It Breaks My Heart to Give It Away"—"Can't Get Lovin' Blues" (Lucille Hegamin and Band); 255, "In My Home Town"—"Susie," comedy song Fred Hillebrand.

Populor song rolls played by Cliff Hess, Frank Banta, Harry Akst and others are: 4821 "Dancing Fool," fox-trot; 4823 "Dixie Highway," fox-trot; 4825 "Down Old Virginia Way," waltz; 4827 "Georgette," fox-trot; 4773 "Martha," fox-trot; 4829 "Mary Dear," ballad; 4831 "My Cradle Melody," fox-trot; 4819 "Nobody Lied," fox-trot; 4893 "Rosa," fox-trot; 4835 "Say It While Dancing," fox-trot; 4837 "Send Back My Honeymoon," fox-trot.

Hand played number is 203985, "Ziegfeld Follies Medley," played by Frank Banta and Rudie Erlebach. The sacred number is 4839, "Hold Thou My Hand," and special listing roll, 4841, "Call Me Back, Pal o' Mine," waltz.

VICTOR LEADS IN SALES

According to a well known music expert, familiar with business conditions in both the publishing and mechanical field, at present the Victor record is leading in sales, the Columbia second, and Brunswick third.

The hold on fourth position varies, shifting from one company to another at irregular periods.

VICTOR SPECIAL RELEASED

The Victor record company are making a special release this month of "Deedle Deedle Dum"—"Oogie Oogie Wah Wah," which will be out about the middle of the month, as a dance record.

CRESCENT FOUR RECORDING

The Crescent Four are now singing for the Cameo Records. They started last week.

C. M. EVELYN

Successors to
C. M. & Evelyn Blanchards

We will write, rehearse and show your act; if accepted, will get you a route.
IF YOUR ACT NEEDS BUILDING UP—COME IN AND SEE US
P. S.—New York representative for Arthur Sinclair, the Buffalo writer. A number of fine acts on hand.

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PERMANENT WAVE BOBBED HAIR \$23.00 ENTIRE HEAD
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The Big Waltz Ballad Hit

Why Should I Cry Over You

It's Another "I'm Sorry I Made You Cry"

You can't go wrong
With any FEIST song.

HEAR IT NOW!

VINCENT LOPEZ

Theatre—*Palace*.
Style—*Orchestra*.

Time—*Twenty-five minutes*.
Setting—*In "three," (special)*.

Vincent Lopez and His Hotel Pennsylvania Orchestra are not absolute strangers to theatregoers, for there are many who remember when Lopez was with Pat Rooney. The most simple novice in the audience probably found out in one minute, after getting an eye, and earful of the marvelous combination, just what is the difference between an ordinary orchestra and one that is headed by an efficient, progressive (though modest) director who is every inch a musician. How well Lopez has developed and improved his orchestra of ten, may be gathered from the sensational way in which he went over Monday afternoon, knocking 'em dead if any act ever did.

The opening number was "Stumbling," the stage being dark while the first few bars of music were being played and the lighting effects were brought into play soon after. Like all of the subsequent numbers the arrangement of the song was exceptionally clever. Second selection was "Celeste Aida," played as solo by different instruments against a fox-trot tempo, soft, and with just the right shading, with the colors of the lighting effects seeming to blend perfectly with the harmony. The third number was more of a piano solo, played by Lopez who leads while playing the instrument. This number is very pretty and pleases, while it also gives other musicians a chance to rest. A baby spot on Lopez was another thing that gave the number a touch of individuality that characterized all the selections. The piano solo was followed by an excellent Oriental number "Suez."

One of the real novelties of the act and original if anything was "The Contest," in which each side of the orchestra took turns in playing different bits of music. At the close of the contest came the stuff that wowed them off their seats. Gallagher and Shean was done by two of the men, one with the soprano saxophone as Shean and the bass sax was Gallagher. They literally made their instruments talk, taking several encores, stopping the act as it were. Red fez by one and straw hat and glasses by the other were used to good advantage by the team who proved to be first rate showmen.

"Turtle Dove," a brand new tune, followed when the excitement created by the Gallagher and Shean team died down. This number closed the act and Lopez left the piano to direct and make sure that he got the most out of the number which sounds like a hit tune to us. Three encores followed.

The first of the encores was a published number in the arrangement of which was incorporated an operatic tune suggesting a storm. The lighting effects unusually realistic went with it. Thunder and all, then black-out, and gradually the stage was lighted with a mellow light

NEW ACTS AND REAPPEARANCES

as the orchestra swung into the tune itself, as though the sun was coming out. It couldn't have been done any better at the Metropolitan. Two more published numbers followed as encore, one of them being "Dancing Fool" and the other "Parade of the Wooden Soldiers," which is one unique arrangement, and interpreted equally well. After the bows, following this number, the applause continued for several minutes while the next act was announced, forcing Mr. Lopez to come out and say thanks at least.

As a vaudeville attraction Vincent Lopez and His Orchestra have "arrived." At their initial appearance at the Palace as an act, they stopped the show in a sensational manner. What act could do more?

M. H. S.

THORNTON AND KING

Theatre—*Harlem Opera House*.
Style—*Comedy singing and talking*.
Time—*Fifteen minutes*.
Setting—*In "one."*

Two men, one doing straight, while the other does a Hebrew character. The straight man opens the act with a popular number in the midst of which the comic crosses the stage with a violin case under his arm. On his attempt to cross a second time, the straight man stops singing and they go into some talk, during which the comic uses a catch line, "I play a fiddle." The catch line gets him a few laughs. The straight man then puts over a ballad in fair voice, and the comic comes back for a routine of talk about an aeroplane, and then opens the violin case and does a violin bit on the style of Ben Bernie, using the same number that Bernie uses. The cleaning of his nails with the bow should be eliminated as it does not entertain. The straight man sings a number while the comic plays on the violin.

The act got quite a few laughs here, but it is still in a crude state and needs plenty of working on. With a few changes it will develop into a good pop bill turn.

S. H. M.

BLACK AND WHITE

Theatre—*State*.
Style—*Acrobatic and dancing*.
Time—*Twelve minutes*.
Setting—*Full, special*.

Black and White are two women, who have arranged an act which has little semblance to an acrobatic act, when the curtain is raised. The setting is a bedroom, but after an introductory song done by both, the bed resolves itself into a table on which they do some of their stunts. Most of the acrobatic work falls to the lot of the smaller woman, while the other one fills in with a dance. They also do several dance numbers together. The two work well, the act running smoothly right up to its closing H. E. S.

ARNOLD DALY

Theatre—*Palace*.
Style—*Comedy sketch*.
Time—*Twenty-two minutes*.
Setting—*In "three," interior*.

"The Farewell Supper," by Arthur Schnitzler, the Hungarian playwright, is one of the Affairs of Anatol. As in all of the "affairs," as originally written, Anatol is either having an affair with some women or is telling his friend Max about them. Anatol is fickle and is something of a butterfly in his dealings with women. He doesn't seem to have anything else to do. Arnold Daly, in the comedy is in the role of Anatol. Marcel Rousseau, who with Daly, recently walked out of the rehearsal of a show for which they were cast players the part of Max. The Russian actress who was recently seen in "Monmartre," Galena Kopernak played the part of Annie, one of Anatol's flames. George Pelleas was the waiter.

Anatol and Max are discovered talking in the former's apartment. Annie has been invited to supper by Anatol because he has found another girl whom he likes better and as she (Annie) is inclined to be sentimental, Anatol has asked Max to be present at the supper when he would tell the girl that he wished to sever their friendship, and so prevent her taking it to heart, etc. Annie arrives and immediately tells Anatol about a new friend of hers, etc., and that she loves him (Anatol) no more. Anatol is surprised and jealous. He begins to grow real anxious and tries to pump Annie regarding her new friend. As he becomes agitated Annie drops a casual remark and either finds fault with the oysters or wine, just as Anatol is asking an important question. The humor of the situation is of course apparent when one realizes that Anatol has asked Annie to come to supper so that he could get rid of her and break the news to her gently.

Mr. Daly works himself into a fine frenzy as he learns but little more than the girl is willing to tell him about her new love. In the meantime Rousseau as Max is enjoying it all and has many a hearty laugh at Anatol's expense. When Annie tells Anatol that she really loves him no more, he blurts out the fact that he has another flame and is glad to get rid of her, that he has been untrue to her time and time again, which in turn gets Annie peevish, and out she goes.

Mr. Daly unselfishly gives Miss Kopernak, who is reminiscent of Lenore Ulrich, ample opportunity to be at her best as the champagne consuming Annie, who is also hungry and almost delirious about her new friend. For type she was ideal for the part of a Viennese girl.

As Anatol making futile attempts to gain information, Mr. Daly was funny,

and created an excellent character. Probably the act's greatest fault is that it is the kind of comedy that is a little too good for the average vaudeville patron. The early part of the dialogue might have been a little more audible for the benefit of those not so near the stage. Very much in his favor is Rousseau's voice, but he should not get careless and shake his cigarette ashes on Mr. Daly's sleeve.

On the whole the act is well done and a vehicle worthy of Mr. Daly's efforts, and most any theatregoer's time and money.

M. H. S.

JOE CLARK

Theatre—*City*.
Style—*Singing*.
Time—*Twelve minutes*.
Setting—*Bench. In one*.

Joe Clark, who appears to be a lad, of the Latin type, is billed as the winner of a recent Fox opportunity contest. He has the makings of a very clever single turn. His big asset is a light baritone voice, which is capable of tenor notes. This he uses for exploitation of several numbers, each introduced via the newspapers, announcements of coming theatricals, and each purporting to be an impression of a famous singer.

Clarks works as a newsboy, and his last number, is, according to his announcement his own contribution at the Newsboy's benefit. For this an old number, "I'm Waiting for Ships That Never Come In," with a special recitation chorus, comparing life to a poker game is used, and sent the act over with a big bang. Clark has dramatic power in his voice, and sticks to his characterization of the newsie throughout. He wisely let the recitation take him off to big applause. With development should prove a very clever and valuable single.

S. A. K.

BIGELOW AND CLINTON

Theatre—*Regent*.
Style—*Singing*.
Time—*Eighteen minutes*.
Setting—*One, plain*.

Two men, a piano, and some popular songs, and you have this act. The writer has seen the team previously, but their present offering far surpasses the former one, in the choice of numbers, and method of delivery. The one of the boys who works standing up, seemed to be tired, or listless, when reviewed, for he did not reach the back of the house at all, being hardly audible. In attempting to appear nonchalant and at ease, he proves to be merely inane. He should correct this, for the act is too good to be spoiled.

One number, the Chinese, remains from the old act. The others are new, of the popular variety, and well sold. The delivery of the boy at the piano, and his personality, too, are all that could be asked. The other fellow might try a trifle harder. Otherwise, a good two-man combination.

S. A. K.

"HAPPY SIX" TOURING

Yerkes' "Happy Six" are on their last lap of a tour through the middle Atlantic States. During their present trip, in which they appeared at clubs, dances, and vaudeville houses, they visited New Jersey, Delaware, Maryland, West Virginia, Pennsylvania and are at present playing through northern New York.

They will return to the city after Labor Day and will then resume their local engagements and work for the records.

OFFERS FOR SEXTETTE

The Versatile Sextette, now playing at the Side Show, have received overtures from a large Chicago theatrical concern to play in one of the theatres there. Irving Aronson, while admitting that the offer is flattering, expresses a desire to stay in New York, and it is more than possible that Broadway dance patrons will not be deprived of the pleasure of hearing the sextette during the coming season.

SPECHT FEATURES FILM SONG

Paul Specht, at the Astor Roof, is playing a special arrangement of "Human Hearts," the descriptive song, the theme of which is taken from the picture of the same name showing simultaneously at the Central Theatre.

The number is by Milt Hagen and Victor Nurnberg, who also wrote "Isle of Zorda," a well-known dance tune, and is being published by Feist.

BIESE FEATURES PIANIST

Paul Biese now playing at the Cafe de Beaux Arts, Atlantic City, has a combination of ten men that were formerly seen and heard at the College Inn, Chicago. Biese, for a time, was under the Benson banner but lately broke away and went out for himself.

Biese plays the violin and saxophone. Besides this he features Harry Lange, his pianist.

HACKER BOOKED

Harry Hacker and his Original Royal Syncopators are playing clubs and dances and have booked for the next four months. The orchestra has been increased to seven men, under Hacker's direction. A novelty, this season, is the playing of classical selections between dances. Hacker is the pianist.

HOLZMAN BACK FROM VACATION

Abe Holzmann, head of the band and orchestra department of Jerome H. Remick & Company is expected back from his vacation the latter part of this week. Otto Hille is in charge of the department in Mr. Holzmann's absence.

HARRIS AT GEDNEY FARMS

Jack Harris and an orchestra of three men are playing nightly at the Gedney Farms Hotel. This orchestra, which was booked by D. Sherbo, will remain at Gedney Farms for the rest of the season.

ORCHESTRA NEWS**LADA AT THE ADELPHI**

Lada's Louisiana Jazz Orchestra is playing at the Adelphi Hotel, Saratoga Springs, during the racing season.

LEWIN ON VACATION

Leo Lewin, manager of the band and orchestra department of Waterson, Berlin and Snyder is now on his vacation. He will return early next week.

ERDODY FOR RAINBO

Leo Erdody and his orchestra of nine men will open at Rainbo, the new Broadway dance hall, on or about September 15. The dance hall is now in process of construction but should be ready about that time.

STRAUS AT THE GAYETY

WASHINGTON, D. C., Aug. 7.—Albin Strauss, who has been leader of several orchestras here, has been engaged as leader of the Gayety Theatre orchestra for the coming season. The Gayety plays burlesque shows of the Columbia Circuit.

SOUSA AT WILLOW GROVE

PHILADELPHIA, Aug. 7.—John Philip Sousa began his annual engagement at Willow Grove Park, here, yesterday, with an enlarged repertoire and an organization numbering seventy-five artists. During his stay he will play several of his new compositions.

BELL HOPS" BOOKING

Yerkes "Bell Hops" are now booking for the coming season. During the summer this six-man costume combination have been playing the various clubs and dances in the vicinity and still have a few dates open in the fall. Besides their Saxophone work the "Bell Hops" sing and dance.

JULIUS LENZBERG AT WATERFORD

Julius Lenzberg, who is usually seen at the Riverside during the winter months has a dance orchestra of six men and is now playing at the Oswegatchie House, Waterford, Conn. He has made several phonograph records for the Puritan company, and these are being specially advertised in New London during his stay at the Oswegatchie.

"LE PARADIS" SOON READY

WASHINGTON, D. C., Aug. 7.—The new "Le Paradis," the fashionable dance rendezvous which Washington has long anticipated and which was planned and sponsored by Meyer Davis, popular orchestra leader here, will open early in the Fall. Davis will be leader of the orchestra, while Robert Kehl will be manager of the establishment.

OPPENHEIM RETURNING

Monroe Oppenheim, eastern orchestra manager for Will Rossiter of Chicago, will return to New York about September first. He comes primed with reasons why the big eastern orchestras should play "Love Days" and "In Bluebird Land," the two big numbers of this house.

Rossiter is shortly to stage a revival of "Some of These Days" to be featured by Sophie Tucker and others.

HALLETT RETURNS ON SEPT. 8

Mal Hallett, who has been playing at Bounhurst, Cape Cod for the summer, will return to Roseland, opening at this Broadway dance palace September 8.

Hallett signed for two years at Roseland but he had a previous contract calling for his appearance at Bounhurst over the summer, and the management consented to his appearing at the Cape Cod resort in order to avoid difficulty.

JACOBS AT THE ST. LAWRENCE

Rudy Jacobs, who is playing at the Thousand Island Yacht Club on the St. Lawrence, is keeping his afternoons filled as well as the nights. The orchestra plays at the Yacht Club on Monday, Wednesday and Saturday nights only so that the other evenings are open. Jacobs, however, has filled all open spaces up until September, playing for society teas, dances and other functions on the various islands. A day on each island would make a pretty long season at that.

PALISE AT RAINBO GARDENS

James "Jimmy" Palise and his orchestra, have been booked for a long season at Devine's Rainbo Gardens, Milwaukee. The orchestra opened here Sunday, July 30th, after closing the preceding night at Devine's Chateau Dance Studio, where they had been featured for several months. This combination was known as the "Original New Orleans Five" and consists of the following members: Tom Moore, Stanley Jacobsen, Swede Petersen, and Jimmy Palise. One of the members of the "Five" was dropped and the orchestra developed into a versatile singing and dancing quartette.

LOPEZ HAS NOVEL EFFECTS

Vincent Lopez, who, with his orchestra, is appearing at the Palace this week, is paying a good deal of attention to lighting effects. The stage opens dark with the instrument picked out in luminous paint. During the rendition of "Some Sunny Day" he uses a storm effect with lightning and thunder crashes, changing to a rainbow for the chorus.

The orchestra, as at present comprised, is as follows: Vincent Lopez, director; piano; Bill Hamilton, saxophone; Harry

Brow, Saxophone; Bob Beers, cornet; Bob Effros, cornet; Harold Gieser, trombone; Hank Waak, tuba; Dave Berend, banjo; Ernest Holst, violin; Howard Morrissey, drums.

J. Bodewalt Lampe is the technical director and makes the arrangements for Lopez, besides doing the coaching.

RAPP FOR HOTEL SINTON

Barney Rapp, leader of the orchestra which is playing at the Boardwalk, in conjunction with Lew Leslie's Bathing Girl Revue, has engaged Al Mouquin, arranger, to make special arrangements for his orchestra and to coach his musicians in the playing of the new orchestrations, so as to get the exact effects as planned by Mouquin.

The Rapp combination will be seen at the Boardwalk until the first week in October, at which time they will be relieved by Benny Selvin's orchestra. On October 7th Rapp will open at the Hotel Sinton, Cincinnati, where they have been booked by Paul Whiteman, Inc. The orchestra appeared at the Sinton before, and while there established a large following in Cincinnati.

In the short time that Mr. Rapp has been known in New York he has come to be one of the most progressive and promising of the younger leaders playing the big New York resorts.

Two years ago Rapp was going to school in Connecticut and was earning pin money by playing for college proms at Yale, Trinity and Wesleyan. About a year ago he organized a combination which played at the Roseland Dancing Academy, in Hartford, Conn. The orchestra came to the attention of Paul Whiteman, who booked it for the Pavilion Royal as soon as he heard it. After a successful season at the Pavilion Royal the orchestra played at Reisenweber's. Later a trip to the South and West under the Whiteman banner, when it was billed as the "Romance of Rhythm" orchestra, gave it increased prestige, the orchestra and its young leader winning a host of friends in each place it played.

Immediately upon his return to New York, Barney Rapp was offered the Boardwalk engagement. He accepted and has firmly entrenched himself in the hearts of Broadwayites.

The members of his orchestra are: Cliff Burwell, piano; Abe Rosenberg, violin; Floyd Campbell, banjo; Ray Trotta, and Fred Barman, cornets; Ed Standard and Ken Albright, saxophones; Hank Stern, tuba; Frank Henry, trombone, and Barney Rapp, drums.

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Room 414, Hilton Bldg.
1591 BROADWAY, NEW YORK

August 9, 1922

THE NEW YORK CLIPPER

29

VINCENT LOPEZ AND HIS ORCHESTRA

NOW APPEARING AT

PALACE THEATRE and HOTEL PENNSYLVANIA ROOF

FOX BUILDING BIG THEATRE

PHILADELPHIA, Pa., Aug. 7.—The new Fox Building which is being erected at Sixteenth and Market streets, will not only be a sixteen story office building but a modern theatre as well, with a seating capacity of 3,000. The fire-proof structure is expected to be completed in the Spring of 1923, and will cost approximately \$2,000,000.

While no radical departure from general construction methods will mark the Fox Building, all modern conveniences and improvements will be contained in the theatre when completed, including a huge ice machine, by which a uniform and agreeable temperature will be maintained in the theatre.

The auditorium will include the orchestra and one large balcony, with three rows of lodge boxes and two rows of proscenium boxes, 70 in all, fitted with divan seats. An organ with 50 stops will supplement a proposed orchestra of 35 pieces. The dominant color scheme will be red. On the mezzanine floor, trimmed in mahogany with bronze fixtures, will be installed telephone booths, cigar counters, soda fountains and dressing and rest rooms for women patrons. A smoking room, done in quartered oak, will be built in the basement, according to the plans. Provision will be made for emptying the house in five minutes.

Concealed lighting from a single dome covering the entire theatre section, known as cove lighting, will complete the interior architecture.

JOHN FISHER'S ESTATE

An application for letters of administration on the estate of \$6,500 left by John C. Fisher, former well-known theatrical man and producer of "Floradora," filed in the office of Surrogate John P. Cahalan, show that Fisher had two creditors in New York, one being Matt Grau, of 150 Broadway, for \$223, and the other being the Hotel Claridge, for \$40,500. The application to be made administrator of the estate left by Fisher is filed by Everett Ryder, of Pleasantville, N. Y. Fisher died on December 17, last.

Fisher's will reads: "I give and bequeath to any and every person who may claim to be my heirs the sum of one (\$1) dollar," and then bequeaths the residue of the estate to Olivia Depp Seller, of St. Louis, Mo., wife of J. William Seller, who is not mentioned in the papers of the deceased as in any way related to him. The \$6,500 estate, according to Ryder, consists of Liberty bonds and oil stocks.

BOSTON STOCK CO. CLOSES

BOSTON, July 31.—The Boston Stock Company which has played for forty-eight weeks at the St. James Theatre closed on Saturday night. Thirty-eight different bills were presented in the regular season, and the supplementary season consisted of a run of five weeks for "Slippery McGee," two productions with Walter Perkins in the leading role, and "Bought and Paid For" with Montague Love and Dorothy Bernard in the leading roles.

SELWYN SAYS AMERICA LEADS

Edgar Selwyn, just back from Europe, stated on Monday that America leads the world in theatrical art. He found that the Continent had fallen behind in the race for the titular crown on the stage.

"With a full consciousness," he declared, "of all the shortcomings and imperfections of the American theatres, I still say, after a survey of all Europe and a realization of all that Europe is doing for the drama, America today holds first place in the dramatic world.

"The European stage is afflicted with pernicious anemia. Neither in London, Paris nor Berlin has a single new idea been worked out. The same old tricks, familiar to playgoers before the war, still are being offered in the same old way.

"I will dismiss musical plays, revues and the like, because America gained pre-eminence in that field long ago, but today we also can claim leadership in the serious drama, light comedy and even in farce, where the French once held undisputed sway.

"Europe lacks playwrights. We have a dozen in the United States whose ability is unquestioned and who are unsurpassed by any writer whose works are now appearing on the European stage. We also have taken first place in the mechanics of production. Our plays, on the whole, are far more effectively staged than those of Europe.

"Lastly, we have the actors. I don't deny that the hard schooling which the European actors are subject to has the effect of raising the general average, but while this training may impart technical excellence it cannot make a first-class actor from a mediocre one.

"The only field where America does not compete successfully is in a field in which she does not compete at all, namely, in the treatment of subjects forbidden by our censorship. There is a great flood of such plays, especially in Central Europe, many of which are ably done, but even if the censorship were lifted I do not believe we would find much demand for material of this kind here. Psychopathology does not interest a large public in this country.

"In my opinion, the American theatre will henceforth have a very strong influence on the European stage. We shall see American plays in London and Paris and British and French playwrights imitating the methods of our best writers. Our borrowing has been large and has taught us valuable lessons. Indeed, our best playwrights have traveled throughout Europe, studying the European theatre and learning its lessons."

WARD BOOKS NEW SHOWS

Joe Ward, of Joe Ward's Enterprises, who is associated with Jack Cornell and Martin Fried in a general theatrical business with offices in the Earle Building, has booked a new show at The Blackstone, Atlantic City. The show includes Dolly Kay, Ted and Catherine Andrews, Frankie Farnum and Lillian Wagner.

The firm also booked a show at the Morton Square Hotel, Pittsburgh, the cast including Jean Cozart and Hazel Romaine.

U. S. FILMS SCORE IN CHILI

That American motion pictures are becoming popular in Chile is shown in a recent report by Rollo S. Smith, Secretary to the United States Commercial Attaché at Santiago, in which he says that the importers of American pictures at Santiago say that if the American producers wish to hold this market their prices must be lowered to meet with the European productions.

"The moving-picture business in Santiago is well established, and the theatres are well patronized," says Mr. Smith. There are twenty-three motion-picture houses in the city, and prices range from the equivalent of 13 to 33 cents for seats in the pit. A new theatre is now being constructed in a thickly populated residential section which will cost 800,000 pesos (\$89,000), and will seat 2,500 persons. It will have rooms adjoining the foyer for promenading, dancing and refreshments during the long intermissions between reels exacted by the Chilean public.

"Showings of one and occasionally two films are offered in the theatres at special hours, usually at 5.30, 6.30 and 9.30 P. M., and are never continuous, as in the United States.

"Preference is given American pictures, but in decreasing proportion as Europeans perfect their productions. German and French producers are not only improving in technique, but their subjects are given a wider scope than is frequently found in American films. Importers of American moving pictures in Santiago feel that if American producers wish to hold this market their prices will have to be lowered to compete with European offerings. At present good European films cost Chilean importers around \$400 or \$500, while the same grade in American pictures costs him \$700 to \$800. As high as \$2,000 has been paid for exceptionally high-grade American films.

"Projecting machines are almost exclusively of American manufacture. The United States meets with no competition in this line, as it is generally recognized that the American-made machine is superior.

"Only two purely Chilean producers are as yet in the field; they are unimportant and have very little capital invested, and are handicapped by the high cost of American blank films and the lack of actors trained for this special work. In consequence, the few productions which they have brought out were very crude."

SMITH PUTTING ON A SHOW

Lester Smith is producing a new musical show entitled "Under Hawaiian Skies," which will open on the Klaw and Erlanger time on August 22nd. Isabel Leonard is the ingenue and Virginia Richmond the prima donna.

"FOLLIES" OPENS SEPT. 4

The new edition of the "Greenwich Village Follies," which the Bohemians, Inc., are producing will open in Atlantic City the week of September 4th, and the following week in New York City.

"TONS OF MONEY" FOR GAETY

"Tons of Money," the big London comedy hit will be seen at the Gaiety Theatre late this month. Charles Dillingham saw the farce in London and immediately secured the rights for America. The piece, at least from the English viewpoint, is exquisitely funny.

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DEATHS

MARIE IRENE HART, last season with the Al Jolson show, "Bombo," died on Sunday August 6, at the French Hospital, of thyroid gland trouble.

The malady had threatened for some time, but the acute attack which proved fatal developed only in the last ten days.

Miss Hart was born nineteen years ago in the little town of Salem Center, Ind., and two years ago she and her sister, Bernice, came to New York.

A few days after arrival they appeared in a benefit at Mt. Vernon where William Rock heard them and immediately engaged them for his production "Silks and Satins." They played with that show for the entire season and after closing went into vaudeville. Their next engagement was with the Jolson show.

They were preparing for the coming season when Maxine was taken seriously ill and was rushed to the French Hospital for an operation. On Saturday night she took a sudden turn for the worse and died early Sunday morning. Her body, accompanied by her mother and sister, was taken home for burial.

FREDERICK SCHNEIDER, violinist, at one time a member of Thomas' Orchestra and later first violinist at the Park Theatre, Brooklyn, died on Friday of last week at the home of his daughter, Mrs. Oliver B. Lafuniere, No. 11 Elton Street, Brooklyn. He was a graduate of the Leipzig University. He is survived by his wife and one daughter.

EDWIN CLEARY, actor, war correspondent and promoter, died last week in London, England, supposedly from heart failure. Cleary made his first appearance on the stage in 1885, at the Union Square Theatre, and subsequently was associated with a number of prominent stars. He was interested in aviation and was responsible for introducing the first trick aviators to this country.

JOHN A. BURKE, a retired actor, and a member of the Actors' Fund Home where he has been since 1912, died last week there. Mr. Burke had been an invalid since 1912. He was born in New Orleans in 1845.

MRS. ANNA SHAUER, mother of Emil A. Shauer, treasurer of the Famous Players-Lasky Corporation, died at the home of her daughters, Mrs. Morris Kohn, at Nanuet, N. Y. She was eighty-five years of age, and had been spending the summer with her daughter, Shauer, who is in Europe, was notified of the death, and set sail immediately for home.

LOUIS A. LESLIE, for many years the partner of Edwin Fritz Smith in their acrobatic novelty called the Trick House Act, dropped dead of heart failure at Saratoga Springs last week. Leslie was born in St. Louis, Mo., seventy years ago, and had been associated with Smith for great many years. About seventeen years ago he retired from theatrical work and became a painter, at which trade he worked in Saratoga Springs until about a year ago, when because of stomach trouble he resigned. He was buried in Greenridge cemetery.

DR. GEORGE E. LOTHROP, 70, nationally known theatrical man and proprietor and manager of the Old Howard and Bowdoin Square theatres, died August 3, at the Massachusetts General Hospital, Boston, Mass. He leaves a widow and a son, Carl E. Lothrop.

He was born at Providence, but his parents moved to Portland, Me., when he was very young. At 10 he was an orphan and he returned to Rhode Island, where he sold newspapers and candy.

After a few years, he invested in a coke business. The returns were remunerative and he set about getting an education. After difficult preparation he entered Dartmouth, graduating in 1870.

Dr. Lothrop was graduated from Harvard Medical School in the early 70s. Although successful in medical practice the theatrical world attracted him and in 1872 he purchased the old Boylston Museum from G. H. Bunnell, and the house became a good winner.

In 1883 he bought the Windsor Theatre at Dover and Washington Streets, Boston, the auditorium being located over the old Williams Market. In this house under his management, was made the first long run by the famous troupe of Bartholomew's horses.

In 1885 he changed the Boylston Museum into the "World's Museum" and subsequently sold it under its new title. The house later became known as the Lyceum Theatre. In 1886 he acquired the Old Dime Museum in Providence, and it was renamed Lothrop's Museum.

In 1887 the Windsor Theatre changed its title to the Grand Museum, the market was removed and the entire building devoted to amusement purposes.

In 1890 he secured the new Pleasant Street Opera House, Worcester, Mass., also the Portland, Me., Theatre. In 1892 he built the Grand Opera House, Pawtucket, R. I., and in the same year acquired the Howard Atheneum, Boston, where he established the famous Howard Stock Shows, and which house has remained under his direction ever since. In 1893 he secured control of the Opera House at Brockton and he also reconstructed the Providence Museum and renamed it Lothrop's Opera House. In that year he had the distinction of being the sole proprietor of more theatres, than any man in America, if not the entire world.

Since then Mr. Lothrop acquired the Bowdoin Square Theatre, Boston, also the Grand Opera House, in the same city. Wm. McAvoy was general manager of all his houses for a number of years. Among the list of his lieutenants were Charles A. Wilson, Wm. C. Rich, Walter B. Smith, Frank N. Scott, C. C. Tukesbury and C. H. Davis.

He has been interested in burlesque enter-

prises for a number of years, having been a stockholder and officer in the American Burlesque Circuit. The old Howard was one of the most profitable stands on that wheel. He had recently been elected as Vice President of the Mutual Burlesque Circuit.

Dr. Lothrop was an enthusiastic follower of sports, was a charter member of Boston Lodge of the Elks and a member of Gate of Temple, A. F. & A. M.; Hoboh Lodge, I. O. O. F., and the Boston City Club.

MILLIE DE LEON (Mrs. M. Lawrence) The Original "Girl in Blue" is dead. She passed away at Bellevue Hospital, New York, on August 6. Funeral services were held at Campbell's Chapel on Tuesday morning, August 8. The "Girl in Blue" was a sensational attraction during the years in which Oriental dancers were in vogue, and she was considered the best in her line. She was an added feature with many burlesque shows and was with Fennessey's "Ramblers" for an entire season. She was also with "The Girl from Paris," and "In Gay New York" companies. She is survived by the daughter, Pam Lawrence, (Mrs. Hughes).

ED LEE WROTHE died at his home in Bayside, Long Island, August 5, after a three months' illness, of blood poisoning. He has been identified with vaudeville, musical comedy and burlesque productions for many years, having been originally a member of the firm, Wrothe and Deming, and then had Frank Wakefield for a partner. He was co-star with Bickel and Watson in "Me, Him and I," and in "Tom, Dick and Harry." As Janitor Higgins, a character, which he created he became well known to theatre patrons all over the States.

Reunited with Frank Wakefield, he was at the head of "The Ginger Girls." Presenting the former Joseph Hart success, "The Futurity Winner," as a two act musical comedy to a big hit. Since then he has been a feature with various burlesque shows, mainly under the direction of Hurtig and Seaman. For the past two years he has played the vaudeville Circuit as "Janitor Higgins," for a time as the team of Wrothe and Martin. He was a member of the New York Lodge of Elks and of the Actors' Equity Association. His wife, Jane LeBeau, two brothers and a sister survive him. Interment took place August 8, in Woodlawn Cemetery.

FRANK HARTLEY, well known vaudeville actor, died after an illness of only a few weeks, at Norwalk, Conn., on July 30. Physicians diagnosed the cause of his death as a form of sleeping sickness, his nervous system refusing to function. He was thirty-seven years of age, and was born in Bradford, England. His first appearance in this country was over twelve years ago. For the past six years he had appeared steadily on the vaudeville circuits of this country, doing a juggling act with his wife, the act lately having been billed as Hartley & Gee. His last appearance was on the Loew Circuit three weeks ago, when he cancelled his bookings in order to go to Norwalk to recuperate.

Mr. Hartley, who was a mason, belonging to a London, England, lodge, was buried on Tuesday, August 1, in the Riverview Cemetery, at Norwalk. He is survived by his widow, Mrs. Violet Hartley, who lives at No. 216 West Fifty-sixth street, New York, a son, Frank, Jr., eight years of age, and a brother, Rex Storey who is a member of the cast of "Spice of 1922" at the Winter Garden. His aged mother resides in London.

ROBERT DOOLEY, father of the Four Dooleys, Ray, John, Gordon and William, who attained fame in vaudeville, died last week, from a sudden attack of apoplexy, at the Knickerbocker Hospital. He had been celebrating the marriage of his son Gordon to Martha Morton of the Morton family, and over-excitement brought about the stroke. Dooley came here from Ireland, where he was born, about twenty-two years ago. He was fifty-two years of age, and had recently been making his home with John Dooley with whom he appeared in a sketch last week. He is survived by a widow, Mrs. Mary, a married daughter, May, another daughter Ray, and two sons, Gordon and John. William, a third son died last year. The family name is Dooley.

In Memory of
JOHN KENNA
My old pal and partner, died Aug. 4, 1921.
known on stage as Johnny Keenan, Keenan
and Ramsell, Henry and Keenan, Morton
and Keenan, late of "Some Baby" Co.

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EARL & MARIE GATES SIGN

Earl and Marie Gates, who were with the "Bon Tons" last season, will not be seen in burlesque this season. They have been placed under contract by Sam H. Harris and will dance their way through "Mary."

FAVERSHAM FOR VAUDEVILLE

Williams Faversham has abandoned the silent drama for the coming season to enter vaudeville, in a sketch entitled "A Marriage Has Been Arranged." He will be assisted by a woman in the act. John Barrington arranged the bookings for the offering which opens at the Hamilton Theatre next Monday.

THE END OF GIRLS' SHOW

Edgar MacGregor, well known theatre man, in an article in the August issue of the *Theater Magazine* entitled "What's the Matter With Musical Comedy" presents an idea, which if followed out would mark the end of the big chorus musical shows. A higher type of girl is wanted, less tinsel and more drama is needed, he says.

"The opening of musical comedies with choruses is not necessary" he writes and goes on to say:

"There are other ways of raising a curtain and introducing the first note of the story. Chorus girls, while a great asset to musical comedy, need not dominate it. They need not frolic through the piece without rhyme or reason. And I predict that musical comedies of the future will have smaller choruses—eight girls, for instance. But these eight girls will be talented; they will be capable of doing solo numbers, execute a short specialty dance number, read a number of lines. When there is a large chorus, no matter how attractive the girls are, no matter how charming their frocks or divine their forms, the audience cannot possibly concentrate on them. It is like watching a three-ring circus. * * *

"A musical comedy should possess the very essence of comedy. It must also contain the soul of drama—sentiment in its most engaging form. Its music should be high grade, a sort of melodious poetry, for melody forms the basis of the entire structure of musical comedy. Opera is musical comedy's half-sister. The successful musical comedy of the future must have extremely tuneful lyrics, with good singers to interpret them properly. I think it is a grave mistake to introduce into the score of a musical comedy one snappy song number by a well-known composer and then continue to play this up over and over again through the entire play."

That Mr. MacGregor is not alone in his idea was shown this week in an interview given by George Hassell, the English comedian who has been absent from this country for the last two years, and he says in an article published in the newspapers that girl shows in England and on the continent are on the wane:

"Girl shows are on the wane," said Mr. Hassell, "for the people of Europe are sick and tired of them, produced under the misleading title, 'Art for Art's Sake.' Since the war it would seem managers were engaged in a desperate race to obtain the services of a girl with a pretty face and form. The public seemed to demand it and they got it.

"It was only a fad, not unlike a new toy in the hands of a child, and now is on the decline. The people now demand wholesome dramas. I would not be surprised if the people of this country did likewise."

PALMER TO PRODUCE

Announcement was made last week of the entrance of the Palmer Photoplay Corporation into the producing and distribution field. The company will share royalties with the authors, an innovation in the moving picture field. By this arrangement the successful screen writer will share in the profits of his picture as long as it appears. A new studio nearing completion in Hollywood will be used for production.

In the statement accompanying the news of the new project the company officials state:

"This constructive undertaking is intended to provide for the unknown writer outside the gates the opportunity which an autocratic group of big producers still blindly withhold in the teeth of a veritable whirlwind of public criticism directed at an entrenched monopoly within. Motion pictures are in a rut. We intend to devote all of our forces to lifting them out."

NEW BILL AT THRESHOLD

At the Threshold Players' Theatre, a new bill was presented last night, composed of four one-act plays. The four pieces were "Twilight of the Moon," by Charles Buxton; "The Importance of Being a Roughneck" by Robert Garland; "Possession," by Lawrence Housman, and "When the Whirlwind Blows," by Essex Dane. The stage settings are designed by Frederick Bentley.

LETTER LIST

GENTLEMEN	Yule, Tom	Cordry, Micky
Buchanan, Bert	Opel, Harry	Fischer, Betty
Collins, C. W.	Power, Tyrone	Hebron, Marion
Finn, James	Reynolds, Kinde	Irvin, Flo
Frost, Macdon	Richard, Kapua	Kelly, Mae
Gould, Benny	Udell, Chas.	Patton, Sarah
Gruet and Gruet	LADIES	Pelletin, Lucille
Harris, Billy	Barnes, Cora	Power, Mrs.
Leavitt, Leo	Bragg, Anna	Tyrone
Lester, Chas.	Clark, Florence	Stevens, Florence
Mansell, H.	Cleveland, Hazel	Stoddard, Marie
Norcross, Joe		Stone, Anita

SAYS THEATRES ARE WET

WASHINGTON, Aug. 5.—Declaring that the theatres and moving picture houses are being used as "liquor propagandists," Wayne B. Wheeler, general counsel for the Anti-Saloon League, stated this week that such theatres "show ingratitude and are prostituting the ideals of the stage in an indefensible manner."

"We learned some time ago that wet organizations were making a determined effort to get those on the stage to ridicule and oppose prohibition," Mr. Wheeler said. "I do not know whether they are using the same methods that they did before national prohibition, but the sworn testimony before the Judiciary Committee show that they subsidized individuals in all walks of life to advocate personal liberty."

"The theatre is not supposed to be a propaganda forum. When it is, its manager ought to be frank enough to advertise a wet speech and their allegiance to liquor, so that those who are in favor of the Constitution and its enforcement may know what to expect. Of course, the people will find this out in time, and it will not be to the advantage of those who allow the stage to become a tool of the outlawed liquor interests."

"Every actor and movie star has a right of course, to be wet or dry, according to his own individual inclination. To use the stage, however, to further this purpose is securing money under false pretenses."

"Prohibition closed 177,000 saloons. Millions of people went to the movies and to the theatre who never before attended these places. The box receipts increased \$633,000,000 under prohibition in 1921, as compared with the pre-prohibition period of 1918. The theatre management that will encourage this outlawed trade in the face of these facts is ungrateful."

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1690—Morris Perlman—Song.
1691—S. E. Cox—Song poem.
1692—Arthur J. Plotron—Song.
1693—Kramer & Johnson—Act.
1694—Moore & Davis—Novelty Act.
1695—Anna Vivian—Song poem.
1696—P. T. Selbit—Novelty Act.

1697—Lou Monte—Monolog.
1698—George Le Fevre—Novelty Act.
1699—Casson Bros. & Miss Marie—Act.
1700—Evelyn Delmar—Title of Act.
1701—Toto Hammer—Act.
1702—Clarice V. Asbaugh—Song poem.
1703—Bailey & Cowan—Act.
1704—Evangeline Deverell—Story.

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